

THE ILLUSTRATED LONDON NEWS



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AN AGREEABLE MEDICINE.

As an aperient Dinneford's has been in use for over a hundred years, and is recommended by doctors as thoroughly safe and effective for use in cases of Acidity of the Stomach, Gout, Rheumatic Gout, Gravel, Headache, Heartburn, Indigestion, Flatulence, Bilious Affections, &c.

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OSTERLEY	12,000	Nov. 24	Nov. 30	Dec. 2	ORMONDE	15,000	Jan. 19	Jan. 25	Jan. 27
ORSOVA	12,000	Dec. 8	Dec. 14	Dec. 16	ORFORD	20,000	Feb. 2	Feb. 8	Feb. 10
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Unequalled for Anæmia
and Weakness in Men,
Women and Children.
Of all Chemists, price 1/3
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Write for free booklet.

M'Caw, Stevenson &
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Your bath may be just a bath, or it may be an aromatic enchantment, refreshing, rejuvenating,—a beauty treatment in itself. Mornny Bath Salts, Soap and Body Powders invest the bath with luxury... women of the very finest judgment in such matters use them as a matter of course.

Were one considering a gift, therefore, it were well to remember that Mornny bath accessories are quite certain of a rapturous welcome.

Bath Salts, crystal or compressed, the latter especially appreciated by those who travel, are fragrant of "June Roses" or of "Chaminade."

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Lavender is added to the fragrances with which Talcum Mornny is perfumed. Big Bath Soap, too, now is lavender-scented—and Mornny Lavender is sweet lavender indeed.

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both tend to make one feel discomfort from the point of view of exposure and dust, but after a day's travelling the application of

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will both cleanse and refresh the skin and complexion, without the aid of soap and water, which are not always available. Gentlemen should use it before and after shaving. 1/6 & 2/6 per bottle.

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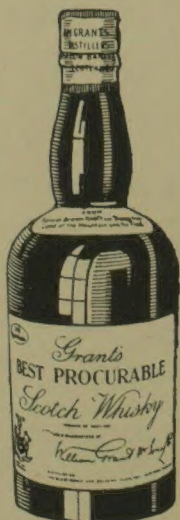
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give a renewed zest for afternoon tea. There are no less than 18 kinds of little shortcakes, macaroons with cherries, wafers, & cream sandwich biscuits in this delicious assortment

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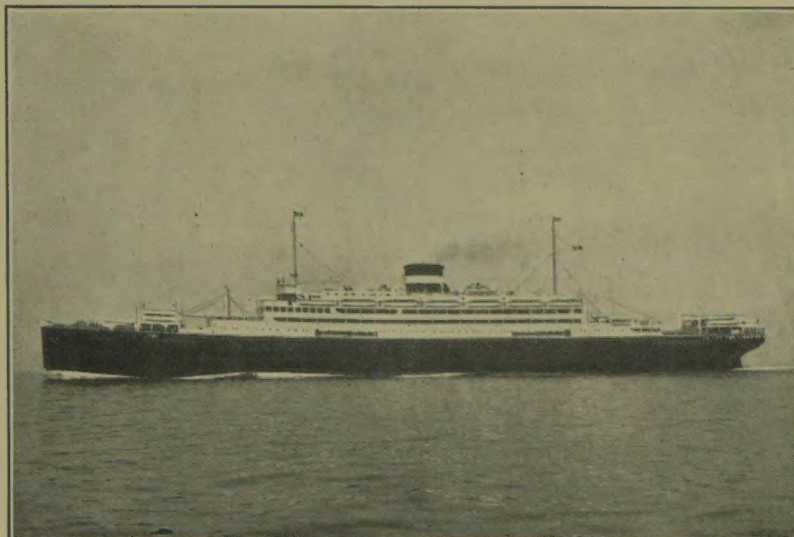
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Regular departures from Trieste to Cyprus every other Thursday by the steamers of the Syrian Line.

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The Sunny Southern Line to New York.

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(24,000 gross tons.)

Sister Ship to the "Saturnia."

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Your chin
need not be
your enemy

BUY A
**ROLLS
RAZOR**

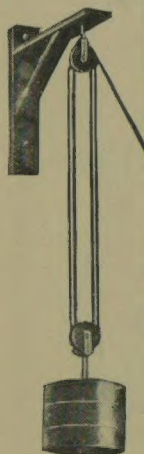
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HOLLOW GROUND SAFETY RAZOR
WHICH STROPS & HONES ITSELF

Rolls "Imperial"
Soap Bowl—more
soap in a thin bowl.
Bowls. Each 3/6
Refills " 2/-



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ROLLS RAZOR (1927) LTD. CRICKLEWOOD, N.W.2



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"SILVERLITE" is a perfected Petrol Gas. It gives a soft light more brilliant than electric, is ideal for cooking and heating, and is produced at about 1s 9d. per 1,000 feet.

THE GENERATOR is self-controlled, stops and starts automatically, works silently, without odour, and is so simple that it can be looked after by a maid.

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*the home gas producer
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DESIGNERS and makers of
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Switch Taps (for automatic
lighting) without extra cost.

LIGHTING
EXPERTS

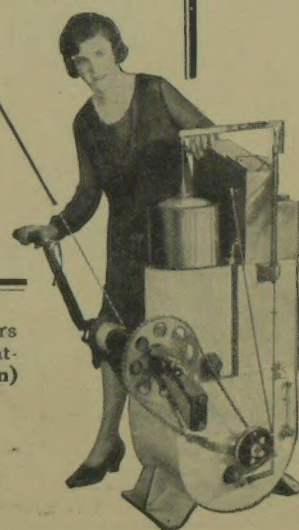
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Central Heating
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Installations
Carried Out.

Silverlite Generators
for Cooking and Heat-
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a speciality.

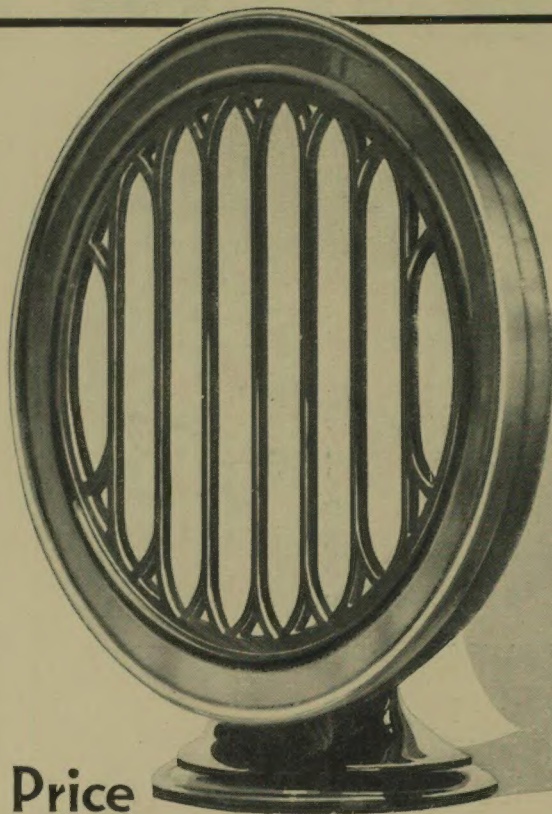
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The British Pioneers
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THE new B.T.H. Cone Speaker is a truly majestic addition to the range of cone instruments. Descriptions do not convey much. An illustration may give some idea of its appearance. The performance, which is what really matters, can only be judged by listening. Ask your dealer to demonstrate this really wonderful reproducer. Having heard it and compared it with other cone speakers however expensive, you will undoubtedly agree that the new B.T.H. Speaker is indeed the "King of Cones."



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The British Thomson-Houston Co., Ltd.

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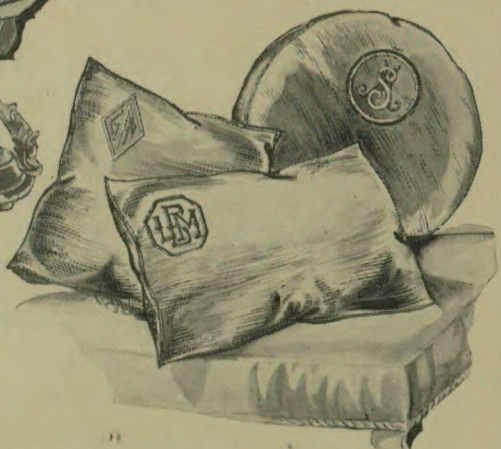


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Attractive well-weighted FLORAL LAMP with shade to match, in full range of practical colourings. Complete 39/6



Exclusive Silk Slubrepp MONOGRAM CUSHIONS, filled best quality down. Initials exquisitely embroidered in silk to tone. All practical shades. Each 39/6



Porcelain LAMP and SHADE for the Nursery, quaintly decorated, fitted complete. 39/6



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Attractive China Animal LAMPS. Fitted complete with the three yards of flex. 14/9 Each.

Write for illustrated catalogue of Christmas Gifts.



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Every phase of Modern Life is made safe and comfortable by this finely-knitted and durable Underwear. Guaranteed Pure Wool.

Never rucks or causes irritation. Skillfully designed, most carefully made to stand regular and heavy usage. The ideal garments for sports.

ONE QUALITY ONLY
The Highest Attainable.

VESTS, PANTS, TRUNK
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Here is your REMEDY



5/- and 12/-
a bottle.

The large size
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URODONAL—the definite remedy for Rheumatism discovered by the celebrated French Chemist, J. L. Chatelain, is a harmless efficient composition which entirely dissolves uric acid, and therefore removes the cause of all rheumatic troubles. It is prepared in the form of a granular effervescent salt, and acts in a gentle, persistent manner, and may be taken regularly without causing the least injury to the system.

Keep URODONAL, a teaspoon and a tumbler handy, and you will keep RHEUMATISM at bay.

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He does not hesitate

He has no need to hesitate.
He knows exactly what he
wants—the best man's shoe
made; the only place to
get it—a MANFIELD shop*;
the precise thing to ask for
—a "WAUKENPHAST."



* In 1927 two experts sent
over by a New York
Styles Committee to dis-
cover the best man's shoe
made, reported that it was
a "Waukenphast."

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376, Strand. 15, Brompton Rd. 24, Poultry.
67, Cheapside. 59, St. Paul's Churchyard, etc., etc.

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BENGER'S FOOD

Style - Power - Speed - Strength !

Look at the graceful lines of this new sporting model of the Hupmobile Century Cars. It has the same air of speed and breeding that you find in a greyhound or racehorse.

When you take the wheel in your hands and unleash the tremendous power of its eight cylinders, you will realise all the

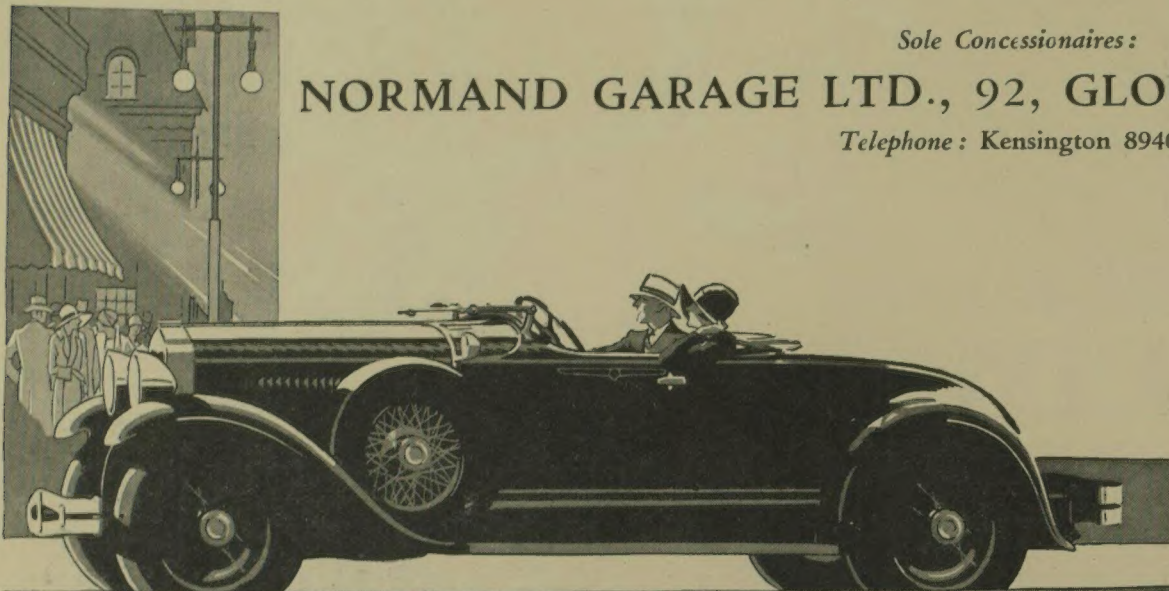
joy and thrill that driving a beautiful and powerful car can give.

As you breast the steepest hills on top and glide past your less fortunate friends, you will marvel at the ease with which the car responds to your demands for speed—strength—power.

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PRICES:

8 cylinder 4-door Saloon - £675.

Other models from £685.

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Local Agents:

ECONOMICAL CARS Ltd., 415 Stratford Road, BIRMINGHAM; JACK OLDING & Co., Ltd., 8-10, North Audley Street, OXFORD STREET, W.1; HOLLING-DRAKE AUTOMOBILE CO. (1919) Ltd., Town Hall Square, STOCKPORT & 17, Bank St., MANCHESTER.

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A Doctor's 'flu Safety Hints

"Live and sleep in well-ventilated rooms, eat plenty of nourishing food; lead an open-air life if possible, gargle with disinfectants and use nasal washes; at the first feeling of illness go to bed at once."

—Extract from Daily Press.

"SANITAS" FLUID IS THE IDEAL ANTISEPTIC AND DISINFECTANT FOR THIS PURPOSE!

Use it as a mouthwash and gargle every morning and evening. It is a cheap and effective form of insurance against influenza.



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BOL BRINGS OPTIMISM LIKE SUNSHINE

A Bols Cherry Brandy will always warm and cheer you on your way. There is a captivating glow about this rich, red liqueur which invites a closer acquaintance.

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Crème de Menthe
Cherry Brandy
Dry Gin and
Very Old Holland
Gin



28/11 Banks

THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, NOVEMBER 24, 1928.

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ABOARD THE SINKING "VESTRIS": A PHOTOGRAPH TAKEN ON DECK JUST BEFORE THE LINER WENT DOWN—SHOWING PEOPLE IN LIFE BELTS MAKING FOR THE BOATS, AND THE HEAVY LIST TO STARBOARD.

We reproduce here one of the most dramatic photographs ever obtained during a great shipping disaster. It was taken actually on board the liner "Vestris" shortly before she sank (as described and illustrated elsewhere in this number), and the tilt of the deck shows the heavy list. The scene as the boats were lowered is described by a survivor thus. "They started with the four on the

port side, Nos. 4, 6, 8, and 10. I was in No. 8. While it was being lowered, it crashed against the side of the 'Vestris' and spilled everybody out. Nos. 4 and 6 were capsized, too, I think. By this time the 'Vestris' was lying over on its side, and everybody knew it would soon take a plunge. People began to jump from the sharply sloping decks."

WORLD COPYRIGHT OF THIS PHOTOGRAPH IS PROTECTED BY PACIFIC AND ATLANTIC PHOTOS, LTD.



By G. K. CHESTERTON.

SOME time ago a dentist appeared to testify before some terrific tribunal of dentists, in itself a vision as grim and dreadful as the Spanish Inquisition or the Ku Klux Klan—and gave it as his expert opinion that it would be a very good thing for the teeth of humanity if all the sweet-stuff shops were shut up. This was doubtless very high-minded and disinterested of him; since the happy result of shutting up all the sweet-shops might also mean shutting up all the dentists. But, like other utterances similarly high-minded, it had also the savour of something high-handed. And it offers an excellent text and test case for the whole of that social theory that has already been applied in cases like that of Prohibition. When the policeman has forcibly shut up the public-house at the corner of the street, he will no doubt go on to shut up the sweet-stuff shop standing next to it. But the fun really begins when we realise that there is no sort of reason why he should stop there. The next shop, whatever it may be, is certain to be a source of popular evils and a fountain of social poison. If it be a hat-shop or a modiste's, we shall instantly recall the numberless tragedies of fashionable female extravagance; the stories of homes broken up, of husbands ruined, of children neglected, of notices in the newspapers, of long bills read out in the law-courts. It is just as sensible to say that a woman would not ruin herself with dress if it were not for the dressmaker, as to say that a man would not ruin himself with drink if it were not for the drink traffic. In both cases it is literally true: that nobody could be drunk if there were no drink, and nobody could be overdressed if there were no dresses. But in both cases the practical case is rather more complex; and in both cases the theoretical case is intolerable tosh. If we do not allow a woman to dress how she likes because she might be extravagant, we should be acting a more dignified and philosophical part if we chained her up in the coal-cellar.

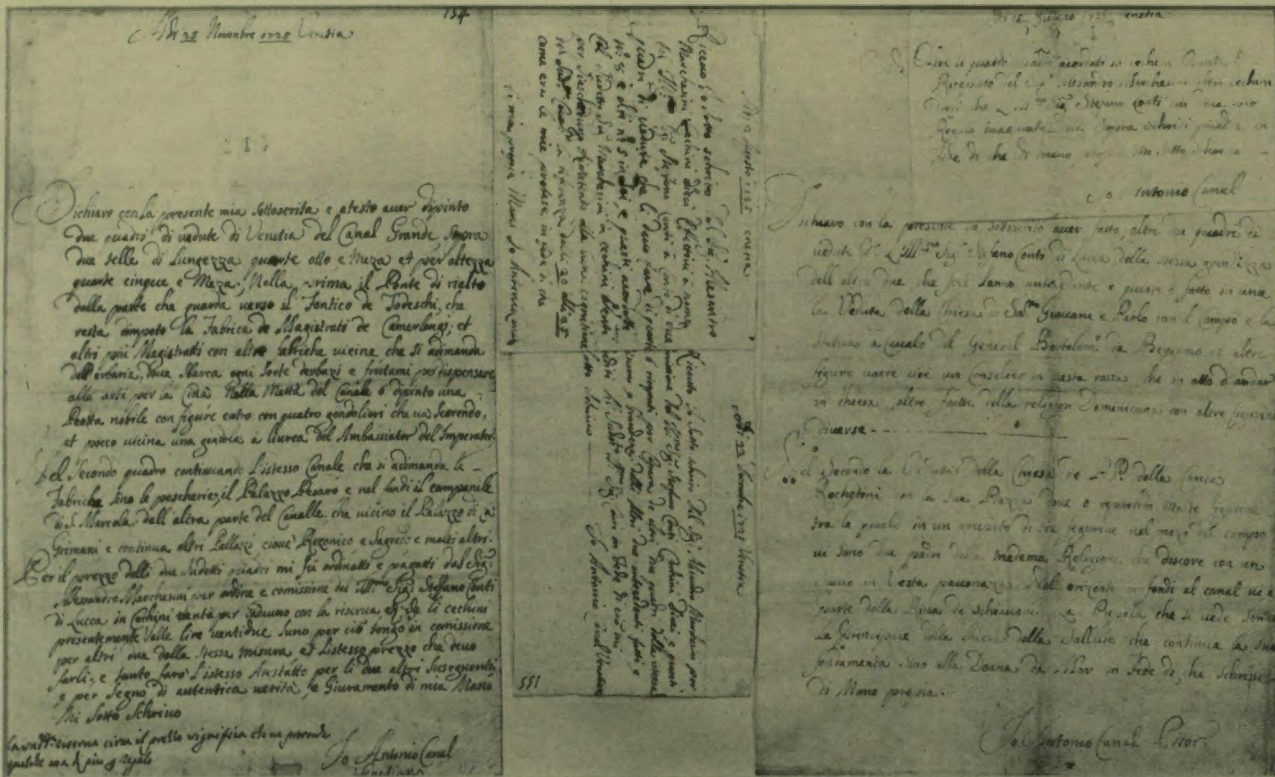
The same principle applies, of course, to shop after shop which the policeman passes, revolving his great ethical and social problem. No newspaper-reader will need to be told that it applies to the paper-shop; no book-lover that it applies to the book-shop. It is perfectly obvious that people get as much harm as good out of newspapers; for the thoughtful critic to-day it has rather shifted to a question of whether they get as much good as harm. It is perfectly obvious that the most respectable book-shop in the world must contain an enormous proportion of rubbish, negative or positive; of reading that is a waste of time when it is not a weakening of character; trashy rediscoveries of divine truth; cracked and crabbed continuations of hole-and-corner controversies; erotic and egotistical rants by forgotten imitators of Byron and Swinburne; blatant social panaceas and solutions of the problems of World Peace and the Gold Standard; stupid biographies of respectable people and silly autobiographies of

disrespectable people. All this gas and poison is stored up on a bookshelf and in a book-shop; but this only makes the book-shop as dangerous as all the other shops. The chemists, for instance, must obviously be shut up at once. There is many a man who would never have gone wrong or gone mad if he had not begun by reading a particular book. But it is equally obvious that many a man would never have become a hypochondriac or a drug-fiend if he had not discovered the character of certain drugs. Any man who knows the modern world will tell you of the considerable abuse even of ordinary and harmless drugs, when they are not used in a harmless way. When we come to the grocers or the provision-dealers, we find ourselves menaced by all the crimes and calamities connected with tinned food. On the thousand howling demons believed by some to be sealed up in the little shop of the tobacconist I need not dwell. There are already thousands of Prohibitionists in America proposing to apply the logic of Prohibition to him. And there is no answer to

sweetmeat; and that this is more rational than all children being forbidden to eat any amount of any sweetmeat. But we are supposed to have abolished the authority of parents, in an ecstasy of freedom and futurism. And the result seems to be that we have established the authority of the policeman, instead of the authority of the parent, and simply given him a free hand to destroy freedom. Instead of some parents forbidding some sweets to some children, all policemen would forbid all sweets to all children.

I take for convenience the case which the dentist propounded; and, if the principle has not yet been applied to that case, it has been applied to many others. The principle is that the old parental authority shall be swept away; but that its place shall be taken, not by liberty or even licence, but by the far more sweeping and destructive authority of the State. By the old assumption, if it is bad for children to go to public-houses (and I could mention many much worse places where they can now go) it was assumed that the natural guardians of the children would not let them go there. Now it is assumed that nobody can control the child; and it is only possible to control the publican. It is only possible for the policeman to control the publican; and he can do it either by locking up the public-house or the publican, or both. Exactly the same principle applies to the reasonable liberties of literature or art. When people had the commonsense to say that some works of art were unfit for children, they were kept from the children, and judged otherwise by the standard of the mature. When people begin to say that the young may read or see anything, they will almost certainly at the same time create more severe State restrictions for everybody else. The restrictions will not be on the lines of a reasonable morality, because the modern State has not got a reasonable morality. But it is quite likely that the modern condition will be as restrictive on the one side as it is anarchical on the other.

The loss of all authority in relation to children will be the loss of all liberty in relation to adults. No sane person wants to deprive children of liberty, any more than to deprive children of sweets. The point is that some people would probably solve the problem by depriving shop-keepers of shops. In other words, the point is that the enthusiastic dentist has got hold of the saw by the wrong ear; or, to speak more appropriately, of the child by the wrong tooth. His duty is not to tour the country denouncing the village sweet-shop in eloquent speeches on the village green. His duty is to go about explaining to parents that they really have some responsibility for the sweets that their children buy, or the teeth that their children destroy. To the fiery and crusading dentist it may seem a more laborious approach; but the distinction is going to be the whole turning-point of future ethics and politics and of the last battle for liberty.



THE ORIGINAL CONTRACT FOR THE FOUR EARLY CANALETTO'S THAT ARE TO COME UNDER THE HAMMER:

THE ARTIST'S AGREEMENT, CERTIFICATES OF AUTHENTICITY, AND RECEIPTS FOR FEES AND PRESENT.

The contract is for the painting of two pairs of pictures—each "in length eight and a half quarte and in height five and a half quarte."—In all, Canaletto himself received ninety sequins for the four paintings—twenty for each and ten as a present (about £45). A quarta equalled one-fourth of a braccio, which was reckoned as between twenty-five and twenty-seven inches in Venice. The pictures are reproduced on pages 966 and 967.

Reproduced by Courtesy of Messrs. Christie, Manson and Woods.

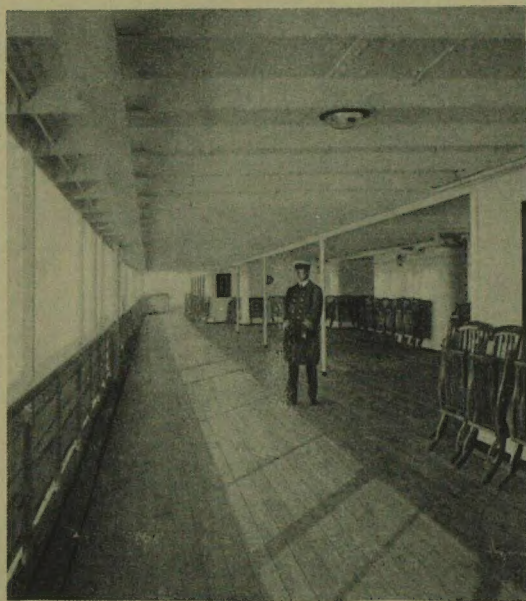
any of these arguments, except a more ultimate and primitive answer: when the policeman has reached the logical conclusion of shutting up the barber's shop because men sometimes cut their throats with razors, and confiscating the cutler's whole stock of cutlery as the only means of preventing a general massacre in the street, it is possible that the answer to the argument will have begun to dawn on his mind.

There are still hoary patriarchs with long beards hobbling about the streets, who remember a faint and far-off tradition, according to which grown-up people were supposed to look after themselves and children were supposed to be looked after by grown-up people. This quaint old-world state of affairs had the advantage of meeting some of the problems raised by the dentist and the drink-reformer. If a child who steadily devours Turkish Delight from dawn to sunset, without a moment's intermission, is found to have invalidated the perfection of his teeth, it might be suggested (or it would once have been suggested) that there were at least two people in the world whose business it was to see that he did not eat Turkish Delight from dawn till dusk. And it would once have been said that those parents ought to stop that child from eating that amount of that

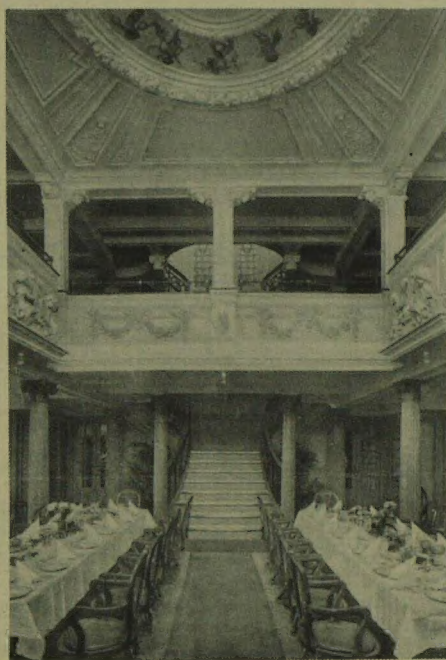
ABOARD THE LOST LINER "VESTRIS": PHOTOGRAPHS OF HER PASSENGER ACCOMMODATION.



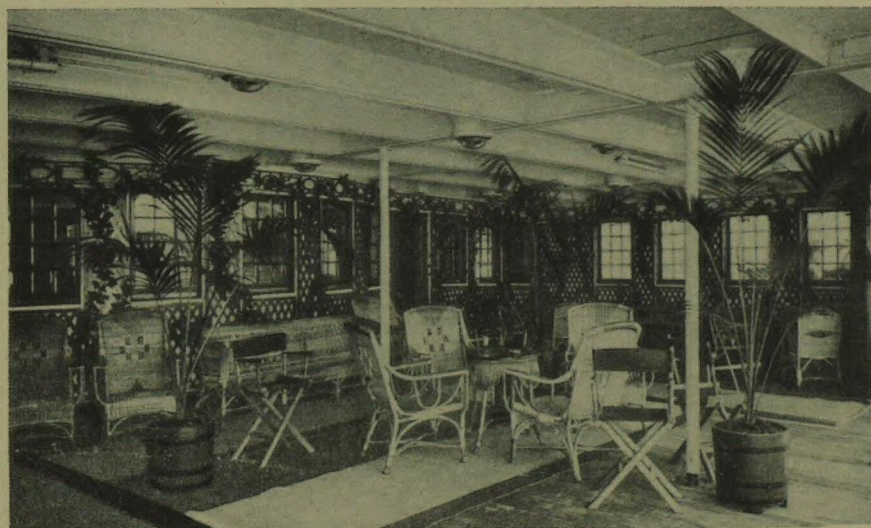
THE FIRST-CLASS DRAWING-ROOM AND MUSIC-ROOM.



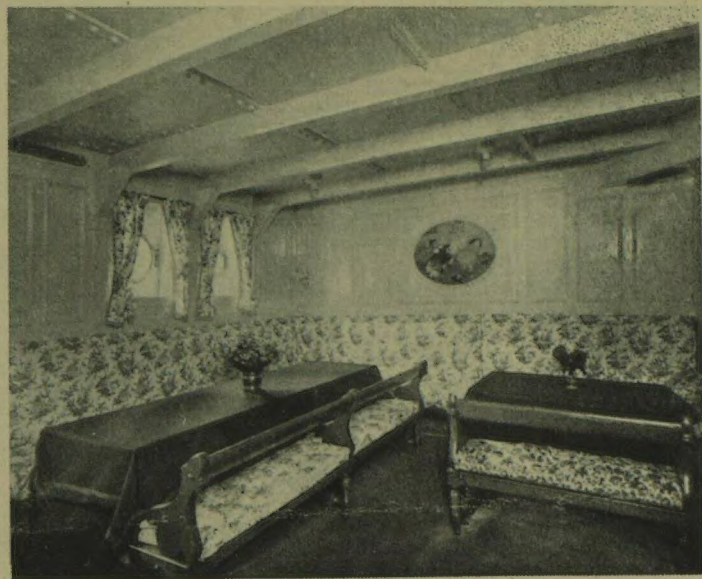
THE FIRST-CLASS PROMENADE DECK.



THE FIRST-CLASS DINING SALOON.



THE VERANDAH CAFÉ.



THE NURSERY FOR CHILDREN AMONG THE PASSENGERS.



A TYPICAL STATE CABIN WITH BATH-ROOM ATTACHED.



THE SECOND-CLASS LOUNGE.

The Lamport and Holt liner "Vestris" (10,494 tons) sailed from New York on November 10 bound for Barbados and the River Plate with 129 passengers and a crew of 197. On the Sunday night (November 11) she sprang a leak during a storm, and the next day was abandoned in a sinking condition off Virginia Capes. A number of well-known people were among the passengers. S.O.S. calls were sent out, and many ships sped to the rescue, including the U.S. battle-ship "Wyoming," the United States Shipping Board vessel "American Shipper," the "Berlin,"

the Japanese cargo-boat "Ohio Maru," and the French tanker "Myriam." For several days after the first news there was a succession of messages causing alternate hopes and fears. On the 14th the first survivors (148) were landed at New York by the "American Shipper" and the "Berlin," while 54 others were still at sea in the "Myriam" and 8 in the "Wyoming." On the 15th the total number of survivors was announced as 60 passengers and 151 of the crew, leaving 69 passengers and 46 of the crew (115 in all) unaccounted for. Among those lost were Captain W. J. Carey, master of the "Vestris," and the chief wireless operator, Mr. O'Loughlin. On the arrival of the rescued in New York, various allegations were made, and an inquiry was instituted. The Board of Trade stated that similar steps would be taken here.

"The Designs of Princes are a Deep Abyss."

BEING AN APPRECIATION OF
"ELIZABETH AND ESSEX." By LYTTON STRACHEY.*

PUBLISHED BY CHATTO AND WINDUS.

"AT Court, people embrace without acquaintance, serve one another without friendship, and injure one another without hatred. Interest, not sentiment, is the growth of that soil." So wrote Chesterfield of the *Letters*, a noble of manners "exquisitely elegant" and methods wittingly and wittily cynical.

The truism is of all time, and of none more than that called spacious. In the secret places of his

deceit of vision. The great Queen of its imagination, the lion-hearted heroine, who flung back the insolence of Spain and crushed the tyranny of Rome with splendid, unhesitating gestures, no more resembles the Queen of fact than the clothed Elizabeth the naked one. But, after all, posterity is privileged. Let us draw nearer; we shall do no wrong now to that Majesty, if we look below the robes.

"... The grand policy which dominated Elizabeth's life was the most unheroic conceivable."

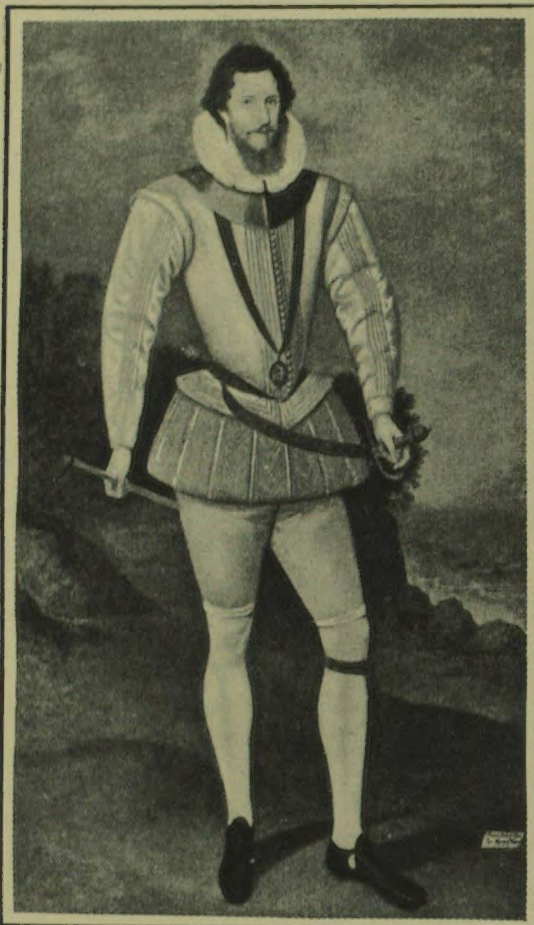
And, peeping, what do we see with the eyes of "Tom of Coventry" Strachey? A ruler whose "dissimulation, pliability, indecision, procrastination, parsimony," brought her triumph. "A deep instinct made it almost impossible for her to come to a fixed determination upon any subject whatever. Or, if she did, she immediately proceeded to contradict her resolution with the utmost violence, and, after that, to contradict her contradiction more violently still. Such was her nature—to float, when it was calm, in a sea of indecisions, and, when the wind rose, to tack hectically from side to side. Had it been otherwise—had she possessed, according to the approved pattern of the strong man of action, the capacity for taking a line and sticking to it—she would have been lost. She would have become inextricably entangled in the forces that surrounded her, and, almost inevitably, swiftly destroyed. Her femininity saved her. Only a woman could have shuffled so shamelessly. Only a woman could have abandoned with such unscrupulous completeness the last shreds not only of consistency, but of dignity, honour, and common decency, in order to escape the appalling necessity of having, really and truly, to make up her mind. Yet it is true that a woman's evasiveness was not enough; male courage, male energy were needed, if she were to escape the pressure that came upon her from every side. Those qualities also she possessed; but their value to her—it was the final paradox of her career—was merely that they made her strong enough to turn her back, with an indomitable persistence, upon the ways of strength."

"Her life was passed in a passion of postponement." Always, she wavered, and, wavering, won—won against the subtleties of the Cecils, the wiles of the Bacons, the boldness of Raleigh, the virility and the Virgil of Essex, the senile antagonism of Philip of Spain, the dalliances of courtiers, and the genuflexions of the sycophants; even against the sturdy commoners who liked not monopolies, although to these she yielded at the end, willing enough after she had already wounded Essex by refusing him the profits from sweet wines!

And what of the favourite? He lost in the tilting of temperaments; or, one might say that he was the mouse to the Queen's cat—a masterful, a daring, a sleek mouse, a mouse with sharp teeth, but—a mouse. His mistress loved him, for he brought companionship to her in her glittering solitude; she hated him, for he had elusiveness; she feared him, for he was strong and a pet of the people; but she caught him, and she toyed with him and worried him, and bit the life from him. He was over-daring. He could not believe in the cessation of the first phase; could not understand that the tolerance of the feline is not eternal; thought that defiance would bring deference, that the outstretched paw would keep its claws in pad.

And so he fell, as a Traitor; the victim of his faults and of the faults of the all-mighty Queen. Few regretted him—even Raleigh saw his scarlet arms stretch out and watched his execution with seeming unconcern, just as Francis Bacon, who owed him much, had condemned him before his Peers; even John Harington did not desire to be "wracked on the Essex coast." Few regretted him—but Elizabeth was of them. Historians have shouldered aside the story of the Essex ring, as suited only to the fiction of the novelette; but the days and the nights came when the woman was alone, "amid emptiness and ashes, bereft of the one thing in the whole world that was worth having. And she herself, with her own hand, had cast it from her, had destroyed it... but it was not true; she had been helpless—a puppet in the grasp of some malignant power, some hideous influence inherent in the very structure of reality. In such moods, with royal indifference, she unburdened her soul to all who approached her—to her ladies, to an Ambassador, or to some old scholar who had come to show her his books. With deep sighs and mourning gestures she constantly repeated the name of Essex. Then she dismissed them—the futile listeners."

"A Tragic History" indeed. Mr. Lytton Strachey has limned the actors in it as only a master could. His brush is unsparing to the sitters and to those who look upon his canvases—the frankness of certain of his details would have shocked the Victorians—but it is as sure as it is sweeping. His amorous, sex-starved, steel, bedizened, furious, doting "hurlpool" of an Elizabeth, his forceful, philandering, disdainful, self-seeking, imperious, hot-blooded, ague-ridden, sword-drawing, dominant Essex, are superb. His Cecils, his Bacons, his Raleigh, and the rest, "shewing friends" and "unshewing enemies," rank with them as perfections of portraiture, even though some of them are but sketched in. But the finest of the studies, many will think, is that of Philip of Spain, that King who went off, to meet the Trinity, "in ecstasy and in torment, in absurdity and in greatness, happy, miserable, horrible, and holy." See him after he had ordered his Armada to attack Falmouth while the English sailed towards the Azores. "King Philip sat working in the Escorial. . . . He never emerged now. He had withdrawn into this inner room of his palace—a small room hung with dark green tapestries—and there he reigned, secret, silent, indefatigable, dying. . . . He had one distraction and only one; sometimes he tottered through a low door into his oratory beyond, and, kneeling, looked out, through an inner window, as it were from a box of an opera, into the enormous spaces of a church. It was the centre of his great building, half palace and half monastery. . . . The Armada sailed on wards, but as it approached Scilly a northerly wind fell upon it. The ships staggered and wavered; the hearts of the Captains sank. King Philip's preparations had been indeed inadequate; everything, as the Adelantado had said, was lacking—even elementary seamanship, even the desire to meet the foe. The spider of the Escorial had been spinning cobwebs out of dreams. . . . The Armada crept back into Ferrol. King Philip was almost unconscious with anxiety and disease. He prayed incessantly, kneeling in anguish as he looked out from his opera-box upon the high altar. Suddenly he was overwhelmed by a paralytic seizure; he hardly breathed, he could swallow no food, his daughter, hovering over him, blew liquid nourishment down his throat from a tube, and so saved his life."



THE FAVOURITE TOWARDS WHOM THE AXE'S
EDGE WAS TURNED: ROBERT DEVEREUX,
EARL OF ESSEX.

From the Portrait at Woburn Abbey. Reproduced by Permission of the Duke of Bedford; and from "Elizabeth and Essex," by Courtesy of the Publishers, Messrs. Chatto and Windus.

erratic heart, in the hidden convolutions of his scheming brain, Robert Devereux, Earl of Essex, eager adventurer and proud intimate, subscribed to it fully and freely. True to his kind, he kissed on both cheeks as gallantly and as unmeaningly as man touches the hand of woman in salute; worked and plotted with the harmony that is expediency; struck shrewdly and to kill with the cold, merciless efficiency of the matador thrusting to fortune in the reddening arena. He did not bewray his upbringing, his environment, or his age. None appreciated better the diplomacy of dissembling, the powers of person, the art of the absence that increases ardour.

His miscalculation was in his estimate of the Queen's character. He remembered the virgin and forgot the Prince; and it was the duality of Elizabeth that led him to Tower Hill with the edge of the axe turned towards his glazing eyes.

He thought he understood her, however he was "distasted"; but who did? She scarcely understood herself. She was—the simile will be pardoned—a maze of a monarch; and there was no sure way of meandering to the arboured goal. "No more baroque figure ever trod this earth than the supreme phenomenon of Elizabethanism—Elizabeth herself. From her visible aspect to the profundities of her being, every part of her was permeated by the bewildering discordances of the real and the apparent. Under the serried complexities of her raiment—the huge hoop, the stiff ruff, the swollen sleeves, the powdered pearls, the spreading, gilded gauzes—the form of the woman vanished, and men saw instead an image—magnificent, portentous, self-created—an image of regality, which yet, by a miracle, was actually alive. Posterity has suffered by a similar



"THE SUPREME PHENOMENON OF ELIZABETHANISM":
THAT MOST BAROQUE FIGURE, QUEEN ELIZABETH.

From the Painting in the National Portrait Gallery. Reproduced from "Elizabeth and Essex," by Courtesy of the Publishers, Messrs. Chatto and Windus.

That is the art of craftsmanship at its best. Mr. Strachey's pictures—albeit of woven words and not of pigments beautifully blended and cunningly laid on—will endure, and they will endure not for a day, but for the span of those who have eyes to see and the mind to think.

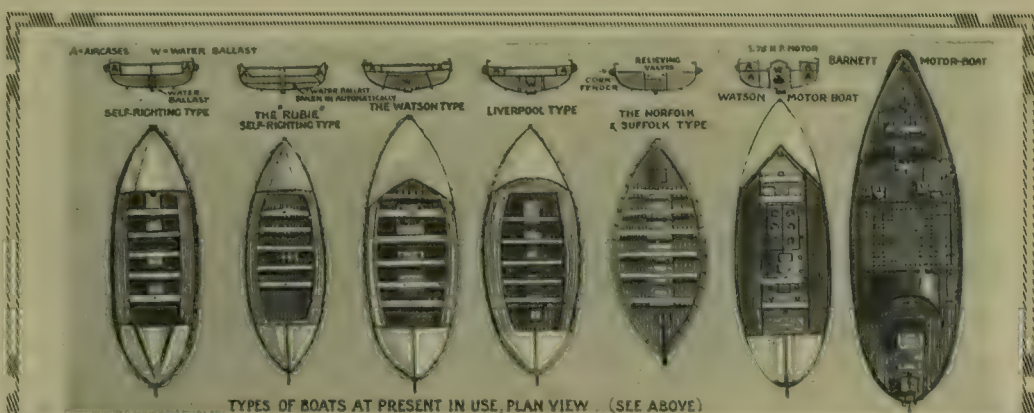
E. H. G.

* "Elizabeth and Essex: Tragic History." By Lytton Strachey. (Chatto and Windus; 15s. net.)

THE RYE LIFEBOAT DISASTER: 17 MEN FROM ONE VILLAGE DROWNED.



THE LIFEBOAT THAT CAPSIZED WITH THE LOSS OF ALL ITS CREW: THE "MARY STANFORD" PUTTING TO SEA ON A FORMER OCCASION.



TYPES OF BOATS AT PRESENT IN USE, PLAN VIEW (SEE ABOVE)

INCLUDING THE NON-SELF-RIGHTING LIVERPOOL TYPE (CENTRE) PREFERRED BY THE RYE CREW: SEVEN DIFFERENT TYPES OF CRAFT USED BY THE ROYAL NATIONAL LIFEBOAT INSTITUTION.



THE TYPE OF LIFEBOAT PREFERRED BY THE RYE LIFEBOATMEN: FRONT VIEW.



CAPSIZED WHILE RETURNING FROM AN ABANDONED WRECK: THE "MARY STANFORD" AND HER CREW.



THE TYPE OF LIFEBOAT PREFERRED BY THE RYE LIFEBOATMEN: BACK VIEW.



APPLYING ARTIFICIAL RESPIRATION TO ONE OF THE LIFEBOATMEN WASHED ASHORE NEAR RYE AFTER THE DISASTER: UNAVAILING EFFORTS TO SAVE A LIFE.



THE CAPSIZED RYE LIFEBOAT: THE "MARY STANFORD," WASHED ASHORE BOTTOM UPWARDS, BEING HAULED UPRIGHT BY A TANK FROM THE ROYAL TANK CORPS DEPOT AT LYDD.

The worst disaster that has befallen the heroic lifeboat service for many years occurred at Rye, Sussex, on November 15, when the lifeboat "Mary Stanford" capsized a mile from shore and all her crew of seventeen men perished in a raging sea. All the men belonged to Rye Harbour, and the whole village was thrown into mourning. The lifeboat had gone out, shortly before dawn, in answer to a call for help from the "Alice," of Riga, in distress off Dungeness, and soon after the start a message came that the crew of the "Alice" had been rescued. Recall signals were not seen by the lifeboatmen. The disaster occurred

about 10.30 a.m. as the lifeboat was returning from the abandoned wreck. The "Mary Stanford" was a non-self-righting boat, of the Liverpool type, selected, after tests, by the Rye crew. At the inquest there was criticism of the lifebelts. The Secretary of the Lifeboat Institution stated that Rye was one of 53 stations that preferred to retain this type (made of kapok, a vegetable fibre) when 149 stations adopted "a modified form of the old No. 2 type." For a Board of Trade inquiry, the Rye lifeboat was sent to London after the disaster, with water-logged lifebelts found on the bodies and three left behind in the boathouse.

TREASURES OF HETEP-HERES,

REPRODUCED FROM THE "BULLETIN" OF THE MUSEUM OF FINE ARTS.

EXTRAORDINARY
FLINT
IMPLEMENTS
WHICH SHOW
THE OLDER
PROTOTYPES
OF THE METAL
IMPLEMENTS—
RECTANGULAR
FLINT KNIVES

TEN ALABASTER
JARS: TYPICAL
EXAMPLES OUT
OF THIRTY
FOUND IN THE
TOMB OF
HETEP-HERES I,
SOME BEING OF
UNIQUE FORM.



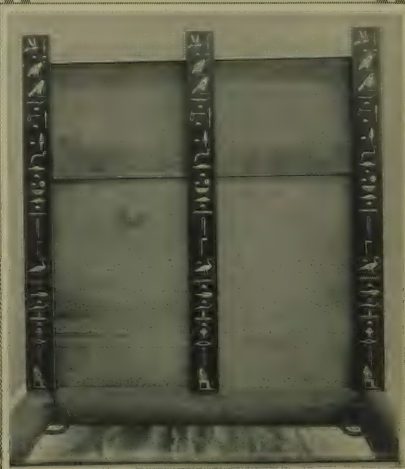
OBJECTS OF SOLID
GOLD FOUND
IN THE TOMB—
TWO RAZORS
(SHARPENED ON
ONE EDGE ONLY),
THREE
RECTANGULAR
KNIVES
(SHARPENED ON
ALL FOUR EDGES,
AND A HANICURE
IMPLEMET.



RELICS OF THE TOILET OF AN EGYPTIAN QUEEN WHO LIVED 5000 YEARS AGO:
A COPPER EWER AND WASH-BASIN BEAUTIFULLY PRESERVED.



PROOF THAT
THE SECRET
TOMB WAS MADE
FOR QUEEN
HETEP-HERES:
INSCRIPTIONS
IN GOLD
HIEROGLYPHS
ON THE BACK
OF THE
CARRYING-CHAIR.



A TOILET-BOX (RESTORED) WITH ITS ORIGINAL CONTENTS:
EIGHT SMALL ALABASTER JARS (SEVEN CONTAINING PERFUMED
OINTMENTS, AND THE EIGHTH, KOHL).



We are now able to publish, for the first time, photographs of precious relics that belonged to Queen Hetep-Heres I, mother of Cheops the pyramid-builder, found in her secret tomb at Giza by the Joint Expedition of Harvard University and the Boston Museum of Fine Arts, under Dr. George A. Reisner—a discovery described as the most important made in Egypt since that of the tomb of Tutankhamen, and relating to a period over 1500 years earlier. The finding of the Queen's tomb, with its empty sarcophagus, has already been illustrated and described in previous numbers, with the romantic story of her second funeral. Dr. Reisner believes that, when her original tomb was plundered by thieves, they destroyed her body, and that there was a plot to conceal the fact from Cheops, who never knew that the sarcophagus transferred to the secret tomb 100 ft. below ground was empty. A dramatic account of what probably happened is given by Dr. Reisner in his latest report in the Boston Museum "Bulletin," with particulars of treasures found in the secret tomb, and since placed in the Museum at Cairo. "The first piece to be handed over," he writes, "was the beautiful carrying-chair of the Queen, cased in patterned

MOTHER OF CHEOPS: SECRET TOMB RELICS 5000 YEARS OLD.

BOSTON, U.S.A. BY COURTESY OF DR. GEORGE A. REISNER, DIRECTOR OF THE BOSTON-HARVARD EXPEDITION IN EGYPT.



SHOWING THAT HETEP-HERES WAS A SMALL, SLENDER WOMAN: THE GOLD-ENCASED CARRYING-CHAIR (RECONSTRUCTED) MADE BY ORDER OF HER SON, KING CHEOPS, WHEN SHE WAS THE GREATEST LADY IN EGYPT—(INSET) THREE GOLD CUPS.

THE GOLD
CASING OF THE
CARRYING-CHAIR
AS IT WAS
FOUND:
DISJOINTED PIECES
WHICH MADE
IT POSSIBLE
TO RECONSTRUCT
THE CHAIR
IN NEW WOOD—
WORK THAT TOOK
TWO YEARS.



gold and inlaid with solid gold hieroglyphs, in four duplicate inscriptions (giving her name). . . . The chair was found lying disjointed on top of a mass of other objects. The greater part of the wood had decayed; but three pieces of the frame were found in their gold cases, and one panel lying exposed. These four pieces presented the joints, tenons, and the mortises, and, with the marks on the gold cases, made it possible to reconstruct the wood of the chair in new wood jointed exactly as was the old chair. The chair was made about 5000 years ago by order of King Cheops for his mother, who was then the greatest lady in Egypt. The Queen sat on a cushion on the floor with her knees up and her arms resting on the arms of the chair, and was carried shoulder-high by four men. The size of the chair indicates that Hetep-Heres was a small, slender woman. . . . The toilet boxes and implements, the silver anklets, and most of the vessels had been used by the Queen 'while alive on earth.' In those days Egypt and its monuments presented an appearance very different from that seen by the modern traveller. . . . Hetep-Heres had been dead nearly fifteen centuries before the first tomb was cut in the Valley of the Kings."

HAVOC IN STORM-SWEPT BRITAIN: DISASTERS OF THE GREAT GALE.



RESCUES FROM THE "KENTISH COAST," BLOWN ON THE ROCKS IN PLYMOUTH SOUND: ONE OF THE CREW BEING HELPED ASHORE AFTER BEING HAULED NECK-DEEP THROUGH A HEAVY SEA BY MEANS OF THE BREECHES BUOY.



A HUGE CRANE FALLEN ON TO A REFRESHMENT-ROOM, WHERE SEVERAL PEOPLE TAKING A MEAL WERE INJURED: ONE OF THREE CRANES BLOWN OVER DURING A GALE AT SOUTHAMPTON DOCKS.



AN ALARMING EXPERIENCE FOR HOUSEHOLDERS AT CARDIFF: A BIG TREE, WITH ITS TRUNK SNAPPED IN TWO, BLOWN AGAINST THE UPPER WINDOW.



RICHARD CŒUR-DE-LION LOSES HIS SWORD: THE FAMOUS STATUE OUTSIDE THE HOUSE OF LORDS, DAMAGED BY THE GALE.



WHERE TWO WOMEN NARROWLY ESCAPED DEATH: A ROOM IN COMMODORE STREET, STEPNEY, WRECKED BY A FALLEN CHIMNEY.



WHERE A TEACHER AND SEVERAL CHILDREN WERE INJURED: THE VILLAGE HALL AT STUBBINGTON, NEAR FAREHAM, HANTS, WHOSE ROOF WAS TORN OFF AND THE WALLS COLLAPSED WHILE A COOKERY CLASS WAS IN PROGRESS.



ANOTHER EFFECT OF THE GREAT GALE AT CARDIFF: A FURNITURE WAREHOUSE IN BERTRAM STREET, WITH PART OF ITS WALLS AND ROOF BLOWN AWAY, DISCLOSING THE STOCK WITHIN.

We illustrate here some striking incidents, typical of many similar happenings throughout the country, during the great gale that recently swept over England. At Plymouth it was described as the worst for twenty years. Our first photograph shows the work of rescuing the crew of fifteen of the Coast Lines steamer "Kentish Coast" (387 tons). On her way from Teignmouth to Bristol, the captain decided to put into Plymouth for shelter, but the anchor would not hold, and she was driven on to the rocks in Jennycliff Bay. Seven of the crew were rescued by means of the rocket apparatus and breeches buoy from the R.A.F. station, and the others were taken off by the Plymouth motor lifeboat.—

At Southampton Docks three cranes, one weighing five tons and the others three tons, were blown down; one cut a steam roller in two, and one fell on to a refreshment-room, whose occupants had wonderful escapes.—Cardiff also suffered very severely. Many roofs were ripped off, trees uprooted, and shop-fronts blown in.—In London the gale was said to be the fiercest experienced for twelve years, and many accidents occurred—some being fatal. The bronze blade of the sword brandished by the statue of Richard I. at Westminster was broken in three pieces. They were retrieved by members of the Office of Works, which will have to supply him with a new weapon.

ORPEN AS HIS OWN MODEL: PHASES OF THE FAMOUS ARTIST'S SELF-PORTRAITURE.

REPRODUCTIONS BY COURTESY OF SIR WILLIAM ORPEN, K.B.E., R.A.
(COPYRIGHTS RESERVED.) THAT OF THE ARTIST IN HIS "TIN HAT" BY
PERMISSION OF THE IMPERIAL WAR MUSEUM. (CROWN COPYRIGHT.)



"THE JOCKEY."



"LEADING THE LIFE IN THE WEST."



"THE DEAD PTARMIGAN."



"THE ARTIST."



"APRÈS LE BAIN DE MER, DIEPPE PLAGE."



"MYSELF AND VENUS."



"MAN IN A HIGH COLLAR."



"MAN WITH PAINT-BRUSH."

Many an old artist was his own model when the fancy took him; and many a modern artist has followed the lead of his predecessors. It is probably safe to say, however, that Sir William Orpen holds all records as sitter to himself! Those who have followed his work know well how frequently he has figured on his own canvases. Here we give some typical examples, examples which show him not only in various phases, fantastic and realistic, but reveal something of the Peter Pan that is in him, and the Puck. Nothing could better illustrate his versatility, his outstanding mastery of his craft, and the variety of his interests. In connection

(Continued below.)

Continued.]

with his portrait of himself as a Major at the Front, it is good to recall that he served as an official artist for a considerable period, and did an extraordinary amount of vigorous, characteristic painting; and that he had a great exhibition of his war pictures in 1918, and presented many of these to the nation. It should be noted, also, that his talents are by no means confined to those of the artist: he has written a good deal and written extremely well, particularly in "An On-looker in France" and "Stories of Old Ireland and Myself." He was born on November 27, 1878, son of the late Arthur H. Orpen, M.A., of Oriel,

Stillorgan, Co. Dublin. In 1901 he married Miss Grace Knewstub; and he has three daughters. His education as a painter was at the Dublin Metropolitan School of Art and at the Slade School. He has been President of the International Society of Sculptors, Painters, and Gravers, since 1921; is President of the Royal Society of Portrait Painters, in whose present exhibition at the Grafton Galleries his "Après le Bain de Mer, Dieppe Plage," is to be seen; and is a member of the New England Art Club as well as of the Royal Water-Colour Society of England.

The World of the Kinema.

By MICHAEL ORME.

"THIS FILM BUSINESS."

THE publishers' announcement of "This Film Business," by Rudolph Messel (Ernest Benn and Co.), proclaims it as "the first comprehensive and serious study of the Film in our language." But let me say at once that "This Film Business" is essentially a book for the layman, not the technician. It is true that it deals indirectly with certain technicalities of what is to-day the third largest industry in the United States. But the author has subordinated the more or less esoteric aspects of his subject to the broad outlines of kinema history and problems. It is in the method of treatment that the chief merit of the book lies. For, however vigorously one may disagree with some of Mr. Messel's conclusions, there is a breadth of vision, a perception of the inwardness of the difficulties and gropings that must inevitably surround the growth of a new art, a courage in the expression of his opinions, that entitle his book to serious consideration. His criticisms are often revolutionary—not to say iconoclast—but they are generally built on reasoned argument, and are therefore constructive, even though they slay.

From the literary point of view the book is marred by two affectations of style that defeat their own ends. The first is a curious trick of repeating the last three or four words of a phrase in the manner of an after-dinner speaker. Many pages read like a conscientious verbatim report. And every speaker knows how necessary is the careful editing of the spoken word before it is committed to print. The effect here is not of emphasis, but of irritating redundancy. The second peculiarity is the use of capitals for all the letters of a word in place of italics—a form of journalistic underlining that has nothing to commend it.

My most serious quarrel with him, however, is in connection with his attitude not only to things American in general, but to American films in particular. Arguing from the statement that "the cowboy mentality forms the basis of the American mind," he goes on to elaborate his theory that that mind—in relation to the kinema, at any rate—is hypocritically religious, extravagantly patriotic, in a sense idealistic, and primitively sexual. From this he deduces that the films in America "are what they are." But to so great an extent does this anti-American "phobia" underlie much of his writing that in the end it serves to restrict the development of arguments and deductions, whose flowering should be universal, within the narrow confines of racial antagonism.

Most revolutionary of all, perhaps, is his superlatively startling definition of the true function of the film. "A film that is really a film," he says, "is in no way concerned with story. Its true function is to express ideas." And he substantiates his argument with examples of the work of Douglas Fairbanks. "... the idea of exuberant happiness attained through pure and effortless motion. Why worry about the story? Fairbanks doesn't. A change of dress is all that is necessary, and for the rest—Fairbanks." He cites "The Cabinet of Dr. Caligari" as a "true film, since it was never more than incidentally dependent on its story." And here he points out that "Caligari" was the first film to add anything to the technique of D. W. Griffith, who (albeit an American) was the first to "realise that there was an art in the making of motion pictures."

In spite of the few faults to which I have alluded, the interest of this provocative book is absorbing and cumulative. From "sex appeal" and the star system—its origins and results; the supreme importance of the producer; "Kolor" cinematography and Vitaphone; educational films and

expressionism, there is no aspect of his immense subject on which Mr. Messel has not something worth while and original to say; and he is often witty, if sometimes a little unkind. Incorrigible "film fan" as he admits himself to be, he is neither dazzled by glamour nor impressed by expense. His description of "Ben-Hur" as a disconnected series of "coloured picture postcards" may come as a shock and a stumbling-block to many. And he demolishes other popular idols.

But, though he flings much from the pedestals of the past, he would set upon the throne of the future beauty in place of sentiment, suggestion in place of conventionality, fantasy in place of super-realism. The building of this throne, Mr. Messel believes, is already in progress. For the invasion of American studios by the great German producers has made possible a combination of two essential forces. Already America has seized for herself "all the thrills based on super-realism" and inexhaustible financial resource. The German producers are working on different lines. ("America makes films; Germany makes good films," challenges Mr. Messel.) "Their spectacles are beautiful first, never apparently expensive." The artistic film supremacy of Germany, coupled with the money and showmanship of America, should be able to produce

"super-films" in a new sense of the word. That, in spite of his anti-Americanism, Mr. Messel makes no reference to Great Britain in his remarks anent this revitalising collaboration is not without significance. In view of the wide survey of his book, the omission is ominous.

"THE SINGING FOOL."

The Warner-Vitaphone film entitled "The Singing Fool" will be seen towards the end of November, when the new Regal Cinema, Marble Arch, opens its doors. It is a fifty-per-cent. talking film, and since its hero is once again the popular American singing



WITH THE YOUNGEST MEMBER OF THE CAST (SALARIED AT 30s. PER WORKING DAY): MR. CARL BRISSON, THE FAMOUS ACTOR, FEEDING THE BABY OF "THE MANXMAN" FILM AT ELSTREE.

"star," Al Jolson, it naturally includes several songs. It has been hailed in America as the greatest picture ever made, and as a film of such revolutionising effect that the screen is now definitely a new thing because

of it. At the risk of being dubbed a "diehard," I cannot honestly subscribe to this superlative praise. Judged as a picture, pure and simple, it is so cloyingly sentimental that its dramatic value seems to me to be lost in a welter of emotionalism. It is out to exploit the rather wistful quality of Al Jolson's songs and personality. It therefore inflicts on poor Al (as the hero is flatteringly called) a string of woes so that we may behold and hear the little singer in various conditions of heartbreak. It is, in fact, the sentimentalism of all the "Mammy" and the "Sonny" songs dragged out to the required length of a full-size film, and dragged perilously thin. Through it all, Al Jolson works at high pressure, repeating, in the main, the effects he achieved in "The Jazz-Singer," but scoring some additional success in his conversations with his little son, a very small youngster amazingly well played by David Lee. Here, indeed, the talking-film shows itself in an attractive guise. It is, furthermore, interesting to compare the effect of a film that rarely attempts anything more than a duologue with the ensemble of "The Terror." These intimate talks between two characters preserve an illusion that escaped from the larger and more restless canvas of "The Terror." When there is no action to be irritatingly held up, the sound-film has undoubtedly established its claims. Al Jolson telling a bedtime story to his baby in audible tones exercises more charm than he probably would have done had the episode been silent. But the silent film would not have used the episode at all, since it has no particular



THE HAIR-DRESSING SALOON OF THE BRITISH "HOLLYWOOD": MME. FRANZI JASCHKE ATTENDING TO MISS ANNIE ONDRA IN THE GREAT FILM STUDIOS AT ELSTREE.

The famous Elstree studios of British International Pictures (illustrated opposite and on pages 964 and 965) have been called the British "Hollywood." The hair-dressing saloon is in charge of Mme. Franz Jäschke, whose father was hairdresser to King Edward. Miss Annie Ondra, here seen under treatment, is "starring" in a film version of Sir Hall Caine's novel "The Manxman."

dramatic value. The silent and the sound films are headed for two entirely different goals, and though, from the point of view of art (of which, at present, I find no trace in the talking film), one goal appears to me to be right, the other wrong, it is useless to deny the appeal of such a moment as I have described.

THE NEW EMPIRE.

After two years of hidden activity behind the boardings that veiled the death-throes of the old Empire, a building has arisen which triumphantly carries out the theory of the designers that the modern motion-picture theatre is the palace of the average man. Within the tremendous auditorium the most comfortable seats in the world await the film patron for the modest outlay—in the highest-priced seats—of 3s. 6d. Seasoned theatre-goers may shake their heads over the glories of the past, yet they cannot fail to be impressed by this monument to the power of the screen. The opening programme included several Movietone speeches of congratulation from English as well as American "stars," and culminated in a film version of Sir Arthur Pinero's "Trelawney of the Wells." Jameson Thomas proved that he will be a valuable asset to the talking films of England; and another English actor, O. P. Heggie, was the bright particular light of a pretty but somewhat feeble adaptation of "Trelawney."

BUILDING "REAL" STREETS FOR FILMS: AT BRITAIN'S "HOLLYWOOD."

THE REALISM OF HOLLYWOOD RIVALLED AT ELSTREE: A WONDERFUL STREET SCENE, WITH CARDBOARD HOUSES, BUILT AT THE BRITISH INTERNATIONAL PICTURES STUDIO FOR THE PRODUCTION OF WARWICK DEEPING'S "KITTY"—A FILM VERSION WITH LEADING PARTS FOR ESTELLE BRODY AND JOHN STUART.



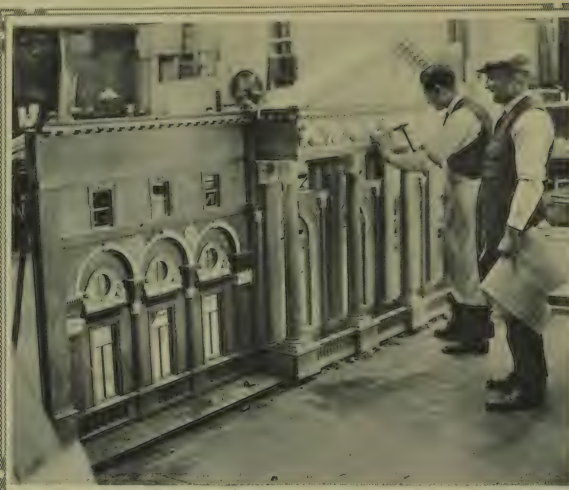
HOW THE "BRICKWORK" EFFECT IS OBTAINED IN THE ELSTREE STUDIO: FIXING PLASTER SECTIONS TO THE FRONT OF A HOUSE IN A LIMEHOUSE STREET SCENE, GIVING A REMARKABLY NATURAL RESULT.



A "STRONG MAN" EFFECT: CARRYING A PILLAR-BOX AND A FIRE ALARM (BOTH MADE OF CARDBOARD) TO THEIR POSITIONS IN THE STREET SCENE ILLUSTRATED ABOVE (WHERE THE FIRE-ALARM APPEARS ON THE LEFT).

During the last few years there has grown up at Elstree, in Hertfordshire, quite near to London, a great centre of film production which is making a strong bid to rival Hollywood. The Elstree establishment contains the studios of British International Pictures, by far the biggest film-producing company in Great Britain, and well-known American film players who have visited them have said that there are no finer or more up-to-date studios in the States or on the Continent. Here have been produced, among others, such notable films as "Poppies of Flanders," "The Ghost Train," and "The Farmer's Wife." The competition of

Elstree, in fact, is said to be causing some concern at Hollywood; and recently, for the first time in the history of the film industry, British pictures have been selling in America in bulk instead of individually. There are at present two studios at Elstree, both of them 300 ft. long, 100 ft. wide, and 60 ft. high; while two others are in course of construction, and are expected to be completed in February. Each has 32 dressing-rooms. The permanent staff includes 120 carpenters and stage hands; 100 electricians, firemen, and stokers; and 50 clerks, besides heads of departments. Further photographs appear on pages 964 and 965.



1. TO BE REPRODUCED ON THE SCREEN IN FULL-SIZE—WITH THE ACTORS IN PROPER PROPORTION: AN ARCHITECTURAL MODEL RECEIVING FINISHING TOUCHES IN THE FILM STUDIOS AT ELSTREE.

WONDERS OF ELSTREE, OF BRITAIN: WHERE WILL BE REPRODUCED



2. BUILDING THE NEW LIMEHOUSE IN ENGLAND'S GREEN CARPENTERS AND FITTERS AT WORK ON THE CONSTRUCTION INTERNATIONAL

THE NEW "HOLLYWOOD" PICCADILLY CIRCUS AS A FILM SETTING.



AND PLEASANT LAND: SOME OF ELSTREE'S ARMY OF OF A LIMEHOUSE STREET "SET" IN THE STUDIOS OF BRITISH PICTURES



3. A GENUINE ANTIQUE INCORPORATED IN A SUMPTUOUS "INTERIOR" SCENE: A HISTORIC FIREPLACE, CARVED BY GRINLING GIBBONS, FROM THE OLD DEVONSHIRE HOUSE, LENT TO THE COMPANY FOR PURPOSES OF FILM-PRODUCTION.



4. FASHIONING "PROPERTY" ART TREASURES IN THE FILM STUDIOS AT ELSTREE: A CORNER OF THE PLASTERERS' SHOP, WHERE HUNDREDS OF PIECES ARE MADE.



5. FINE LIGHTING EFFECTS IN THE ELSTREE STUDIOS: THE BALL-ROOM SCENE DURING THE "SHOOTING" OF ARNOLD BENNETT'S NEW FILM, ENTITLED "PICCADILLY."



6. A FILM SCENE AS VIEWED FROM THE "FLIES" BY ELECTRICIANS IN THE ELSTREE STUDIOS: THE PRODUCER AND CAMERA MEN (CENTRE FOREGROUND), AND TWO PLAYERS BEYOND.



7. "BEHIND THE SCENES" AT THE ELSTREE STUDIOS: A CROWD OF SUPERS AWAITING THEIR CALL BEHIND A "SET," WHOSE BACKING TIMBERS ARE CLEARLY SEEN IN THE PHOTOGRAPH.

The great film studios of British International Pictures at Elstree, as we note under other illustrations on page 963, have become known as the British "Hollywood," and bid fair to challenge its supremacy. For the building of big "sets," Elstree has an army of carpenters, electricians, and stage hands. Before a large "set" is built, a small model is made to scale and coloured in detail. Other models, of which an example is shown above in Photograph No. 1, are built when it is necessary to reproduce on the screen some famous foreign building, such as a palace or an ancient temple. The model is built to correct scale, and, by an ingenious method of double exposure, performers and buildings are made to appear in their relative proportions on the screen. Genuine antiques often figure in big film productions, as, for instance, the Grinling Gibbons carved fireplace shown in No. 3. Hundreds of other "art treasures" are repro-

duced in the plasterers' shop, seen in No. 4. The next two subjects (Nos. 5 and 6) illustrate the wonderful lighting effects, while the last one (No. 7) gives us a glimpse "behind the scenes." The ball-room scene at a night club occurs in the new picture, "Piccadilly," written for British International Pictures by Mr. Arnold Bennett, and produced by the famous producer, Mr. K. A. Dupont. The ball-room is 200 ft. long and sumptuously furnished and decorated. Under each little refreshment table was hidden a powerful light that made the champagne glasses sparkle. The dancers were mostly well-known Society people from the West End. Such was the realism of the scene that they forgot their rural surroundings, and had something of a shock on emerging into a quiet country lane! For another scene there is to be constructed a replica of Piccadilly Circus, three-quarters the actual size, where cars, taxis, and buses will pass over solid roads.

EARLY CANALETTO FOR THE SALE ROOM: MASTERPIECES

REPRODUCED BY COURTESY OF MESSRS. CHRISTIE,

FOR WHICH ANTONIO CANAL RECEIVED NINETY SEQUINS.

MANSON AND WOODS, KING STREET, ST. JAMES'S.

TO BE SOLD, WITH ITS THREE COMPANION PICTURES FROM CUERDEN HALL, PRESTON: "A VIEW ON THE GRAND CANAL, VENICE."

BY CANALETTO. On the left, "what are called the buildings up to the fish markets, the Palazzo Pesaro and in the distance the Campanile di S. Marco. On the other side of the Canal but near at hand is the Palazzo di Casa Grimani, and in succession other palaces as namely Rezzonico, Sagredo and many others."



"THE RIALTO, VENICE": ANOTHER OF THE LITTLE-KNOWN CANALETTO FROM CUERDEN HALL WHICH ARE TO BE SOLD AT CHRISTIE'S IN DECEMBER.

"The Bridge of the Rialto on the side looking towards the Fondaco dei Tedeschi which is opposite the building of the Magistrates of the Canal-linghi; and other Magistracies. In the middle of the canal is a noble sailing gondola, close to it a gondola with the livery of the Emperor's Ambassador."



"CHURCH OF S. GIOVANNI E PAOLO": ONE OF THE SECOND PAIR OF PICTURES CANALETTO CONTRACTED TO PAINT.

"With the Square and the Equestrian Statue of General Bartolomeo de' Bergami and various other figures, namely, a Counsellor in a red robe going into church, another of a Dominican friar and various other small figures."



"CHURCH OF THE P.P. DELLA CARITÀ ROCHETTI": THE OTHER OF THE SECOND PAIR OF PICTURES CANALETTO CONTRACTED TO PAINT.

"With its square. On the horizon at the further end of the canal is part of the Riva degli Schiavoni. The Cupola which is seen is the principal one of the Church of the Salute, the lower part of which continues as far as the Dogana di Mare."

For these four works (the property of Capt. T. A. Tatton, M.C.), which are to be sold at Christie's on Dec. 14, with other Old Masters from Cuerden Hall, Antonio Canal, called Canaletto, received 90 sequins—20 for each picture and 10 as a present. The gift, by the way, was not a free-will offering; for in his agreement to paint the two pairs of pictures the artist had a clause: "As the price of the aforesaid pictures there was arranged and paid to me by Signor Alessandro Marchesini by direction and commission of the most illustrious Signor Stefano Conti di Lucca thirty sequins for each with the reservation that the sequins are of the actual value of twenty-two lire each"; with the added note: "The above-mentioned reservation about the price means that he claims by it something more by way of a present." The document in question (which is, of course, in Italian) is reproduced on page 954. It is not only a contract to paint the four pictures, but a receipt for the agreed fees and for the present, and a detailed description of the subjects, by way of a certificate of authenticity. The works were painted in 1725 and 1726; and, as the "Burlington Magazine" of a while ago pointed out, the descriptions as given by the artist correspond perfectly with the pictures, "save in the case of the 'View of the Grand Canal' mentioned in the second document. The Palazzo di Casa

Grimani in this is probably the Palazzo Michiel della Colonna (originally Grimani); but the reference to the Palazzo Rezzonico is puzzling, as I can find no evidence," wrote Mr. W. G. Constable, "that any building in the picture ever bore that name." As to the sums received by Canaletto, Mr. Constable wrote: "The go-between, Alessandro Marchesini, is probably the Veronese painter (b. 1664, d. 1738) who resided and worked in Venice for some years. The result of the transaction was that Canaletto received eighty sequins for the four pictures, with ten sequins as a gratuity, altogether about £45. This gratuity he practically claims in the second document, presumably to make up for the twenty-five sequins he expected to receive for each of the first two pictures. . . . On Canaletto's methods as a painter the documents also throw some light. The story, traceable to Lanzi, that Tiepolo sometimes put in figures for Canaletto, has never been widely accepted, and is further discredited by the careful description of the figures in the pictures, which suggests that not only was Canaletto quite capable of doing the work himself, but rather proud of the fact. The pictures themselves are . . . the earliest authentic work of Canaletto known to exist." This was written in 1923. Canaletto was born in 1697 and died in 1768. He visited London in 1746, and painted there for two years.

BOOKS OF THE DAY.

IT struck me the other day that this job of mass reviewing resembles the fabled fight of Hercules with the Hydra; no sooner is one head knocked off than two others spring up in its place. To refresh my memory of the legend, I consulted the omniscient Dr. Smith—the Smith, to a classical mind, of all that mighty tribe—who records a detail I had forgotten—"Having conquered the monster, he poisoned his arrows with its bile." Authors may be reassured, however, for I do not deal in venomous darts.

The next head to be smitten off discloses the subconscious motive of all these classical allusions, for it takes the form of a book that is itself, in a sense, hydra-headed, being the work of no single writer; it treats of a classical



SCHUBERT AS HE WAS SHORTLY BEFORE HIS DEATH (AT 31) IN 1828: THE GREAT COMPOSER WHOSE CENTENARY HAS JUST BEEN CELEBRATED AT VIENNA.

Franz Peter Schubert was born at Vienna on January 31, 1797, and died there, aged only thirty-one, on November 19, 1828. The centenary of his death has been celebrated at Vienna by a great gathering of music-lovers, with performances of his works and other ceremonies. The above portrait was painted by Schubert's friend Wilhelm August Rieder, afterwards Custodian of the Imperial Gallery of Paintings at Vienna. Mr. Newman Flower's memoir, "Franz Schubert: the Man and His Circle," was recently noticed in our pages.

subject; and it has for frontispiece a noble bronze head of Hadrian, found in the Thames in 1834. The book in question is "ROMAN LONDON," being Vol. III. of "An Inventory of the Historical Monuments in London," by the Royal Commission on Historical Monuments (England). (Printed and Published by His Majesty's Stationery Office; 18s.)

It was a new experience for me to review a book by a Royal Commission, although before now I have dealt summarily with Lord Chancellors, Prime Ministers, and such as they. My heart beat a little faster as I approached it, as of one entering Buckingham Palace for the first time. But there was no need for alarm, and I soon found myself in most delightful company. As authors, I find, Royal Commissioners are very much as other men, and they have the royal faculty of putting a fellow at his ease. Moreover, they have produced a volume which, with its wealth of archaeological lore and the beauty of its abundant illustrations (coloured and otherwise), surpasses anything of the kind I know for sheer fascination—a word, by the way, which presumably derives (like Fascism) from the Roman *fascis*.

Though a Londoner of some fifty years' standing, and a classical man to boot, I am ashamed to confess that I have never pursued any researches into the Roman remains of our city. I even passed the Roman bath off the Strand almost every day for twenty years before deciding to go in—not, indeed, as a bather, though the water looked cool and inviting on a hot day, and I was almost tempted to take the plunge and drag the custodian with me. I fancy he told me he had once fallen in by mistake.

As to the "hydra-headed" authorship of "Roman London," I do not hesitate here to quote the publishers' note, for the "blurb" of a Royal Commission is no ordinary blurb. The volume "contains (we read) not only a complete account of all extant memorials of the Roman City, but records also the excavations made in the past which were covered up as soon as made. The work is prefaced by a general survey by Dr. Mortimer Wheeler, Keeper of the London Museum. . . . There are additional chapters on Roman Inscriptions, Terra Sigillata, and Roman Coinage by experts such as Mr. R. G. Collingwood, Dr. Davies Pryce, and Dr. G. F. Hill." They have combined to give us far the best book on its subject.

More works on London bob up here, and I must polish them off quickly before fulfilling certain engagements in

the country. First comes "THE STORY OF BUCKINGHAM PALACE": An Unconventional Study of the Palace from its earliest times, with some account of the Anecdotes and vivid Personalities connected with it. By Bruce Graeme. With thirty-two Photogravures (Hutchinson; 24s.). This is a lively book, in which the successive buildings on the palace site form the background for historical gossip and bygone scandals. Much space is devoted, for instance, to the amorous adventures of George IV., not always closely connected with Queen's House, as the palace was then named. In the Merry Monarch's time the site was occupied by Goring House, burnt down, with all its art treasures, in 1674, and rebuilt as Arlington House. Lely's portrait of Lord Arlington (one of the illustrations) made me wonder why the Earl had a patch across his nose. No explanation or reference is given under the picture (when will authors learn to correlate their illustrations with the text?), and I ran it to earth thirty-six pages away.

There is a link between this last book and the next in the person of Elizabeth, daughter of George III., whose life story is a component part of "ROYAL ELIZABETHS." The Romance of Five Princesses, 1464—1840. By E. Thornton Cook. Illustrated (Murray; 7s. 6d.). The other four are Elizabeth of York (daughter of Edward IV. and Elizabeth Woodville); and sister of the little Princes murdered in the Tower); Queen Elizabeth (in girlhood); Elizabeth Stewart (daughter of James I. and Anne of Denmark); and Elizabeth Stuart (daughter of Charles I. and Henrietta Maria), whose sad life ended at fourteen. This charming little book, by a woman writer who has specialised in royal biography on the spindle side, prefers pathos to piquancy. It was a happy thought to bring together these "ancestors of the present Princess Elizabeth," to whom the book is dedicated "with the hope that in years to come" she "will find pleasure in reading the romantic stories" of her namesakes.

In view of the recent Municipal Elections, a certain topicality invests "LONDON'S COATS OF ARMS: AND THE STORIES THEY TELL." By Richard Crosley. With thirty Illustrations (Robert Scott; 5s.). The author explains the origin of the armorial bearings adopted by the sixteen (out of twenty-eight) London Borough Councils which possess Official Grants of Arms, and recalls the incidents of local history with which they are associated. Mr. Crosley has driven a good furrow through an untitled field. Of cognate interest, but more general in scope, is "HALF-HOURS IN OLD LONDON." By Harry Prince. With Pencil Drawings by F. W. Knight (Bell; 6s.). The author has set himself to overcome that indifference of the Londoner to his own heirlooms of which I have given above a glaring example.

He does it very well, and he is excellently served by his illustrator; but not a few writers and artists have essayed the same task, and still we let the Americans beat us in knowledge of our own city. Mr. Prince touches the secret of our apathy. "They say every Englishman is at heart an antiquary, but there are such things as wives, babies, athletics, and a host of other alluring diversions to fill in his time agreeably at home."

If "they" who said that were right, every Englishman will revel in "COLLECTING ANTIQUES." By William G. Menzies. With sixty-five Plates (Lane; 25s.). This is a large volume, beautifully printed and illustrated, intended "for the man or woman who enters the ranks of the collectors entirely ignorant of anything to do with old furniture, china, pictures, and prints." These are the branches of collecting which the author discusses, and it seems to me that he has produced an ideal book for the purpose in view, not only extremely useful to the novice, with its large amount of essential information, explanatory and tabulated, but attractive also to art-lovers in general, and to people concerned with the subject professionally. Among his acknowledgments I notice the name of Mr. Arthur Hayden, who recently contributed a series of articles on collecting to this paper. Those interested in the section on pictures should note a delightful new series of paper-covered booklets called "THE WORLD'S MASTERS," issued by "The Studio," Ltd. Each is devoted to a single painter, and contains twenty-four photogravure reproductions, with a short memoir and preface. The first four issued deal with Gainsborough, Rubens, Dürer, and Velasquez; while two others are in preparation, on El Greco and Cézanne.

My first destination on leaving town (as foretold above) is one of the home counties which Londoners are apt—comparatively speaking—to neglect. Perhaps for that very reason Essex retains a character of its own, in the matter of customs and dialect, which is disappearing less rapidly than that of more frequented parts of England. Its village humours have found a delightful interpreter in Mr. S. L. Bensusan, who has just given us a new volume of short sketches and dialogues—"COMMENT FROM THE COUNTRYSIDE." With Introduction by H. A. Gwynne (Editor of the *Morning Post*), and Photographs by Marian Bensusan. (Noel Douglas; 10s. 6d.) The book is a

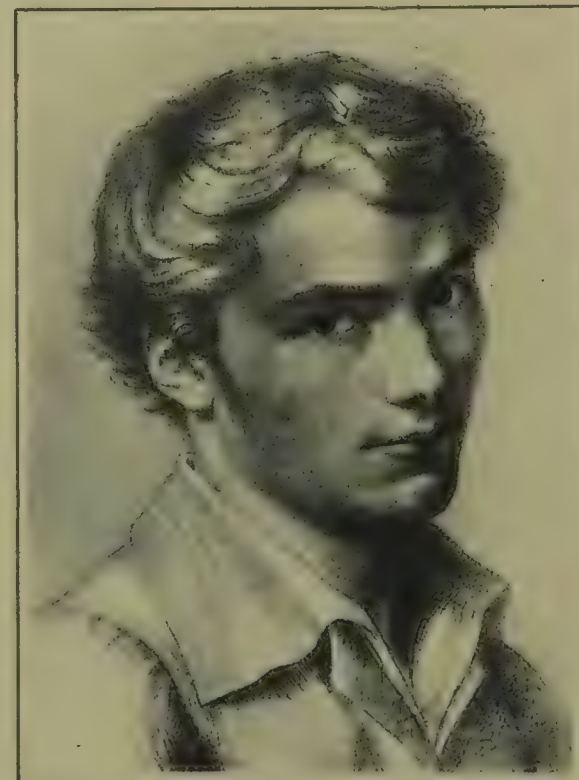
worthy successor to the author's "Village Idylls" and "Father William." Dialect can be tedious, but Mr. Bensusan handles it with such consummate skill and kindly humour that he makes it an unmixed joy. Those unfamiliar with his work should make haste to become acquainted with Mr. Solomon Woodpecker, Mrs. Martha Ram, the Oldest Inhabitant, and all the rest of the inimitable company.

The present season is represented by another book that contains much country humour and rich local talk on a special subject—"A FOX-HUNTING ANTHOLOGY." Selections from the writers of the eighteenth, nineteenth, and twentieth centuries. With Introduction by E. D. Cuming. Coloured Frontispiece and eight half-tone Plates (Cassell; 21s.). The names of "Nimrod" (C. J. Apperley), George Osbaldeston, R. S. Surtees, Charles Kingsley, and Lady Oxford and Asquith indicate a wide range in the selections, and Mr. Jorrocks is at the top of his form: "Never were such a pack as mine; best 'ounds in England! Best 'ounds in England! Best 'ounds in Europe! Best 'ounds in Europe, Hasia, Hafrica, or 'Merica."

From a kindred spirit in other branches of sport comes "THE FREQUENT GUN: AND A LITTLE FISHING." By Patrick R. Chalmers. Illustrated by V. R. Balfour-Browne (Philip Allan; 10s. 6d.). Thirty-three articles reprinted from the *Field*, and the same number of poems from *Punch*, go to the making of a book that all sporting folk will enjoy.

Mention of these homeland pursuits directs my eye to a long row of books on sport and travel abroad, which I hope to notice soon. The most important is Brigadier-General R. Pigot's "TWENTY-FIVE YEARS' BIG GAME HUNTING." With sixty-four Illustrations (Chatto and Windus; 21s.). Others are "BIG GAME SHOOTING IN BRITISH COLUMBIA AND NORWAY." By Frantz Rosenberg. Thirty-two Illustrations (Hopkinson; 25s.); "ADVENTURES IN THE BIG BUSH." By Cyril Grant Lane. Forty-seven Illustrations (Hutchinson; 18s.); "MAN-EATERS: AND OTHER DENIZENS OF THE INDIAN JUNGLE." By "Silver Hackle." (Thacker Spink and Co., Calcutta and Simla; 16s. 8d.); and "MISHI THE MAN-EATER." And Other Tales of Big Game. By E. C. Stuart Baker, F.Z.S. Illustrated by W. Woodhouse. (Witherby; 10s. 6d.)

My waiting list also includes a book that will fascinate criminologists—"LANDRU." By F. A. Mackenzie. Illustrated (Bles; 10s. 6d.) in the Famous Trials Series; and

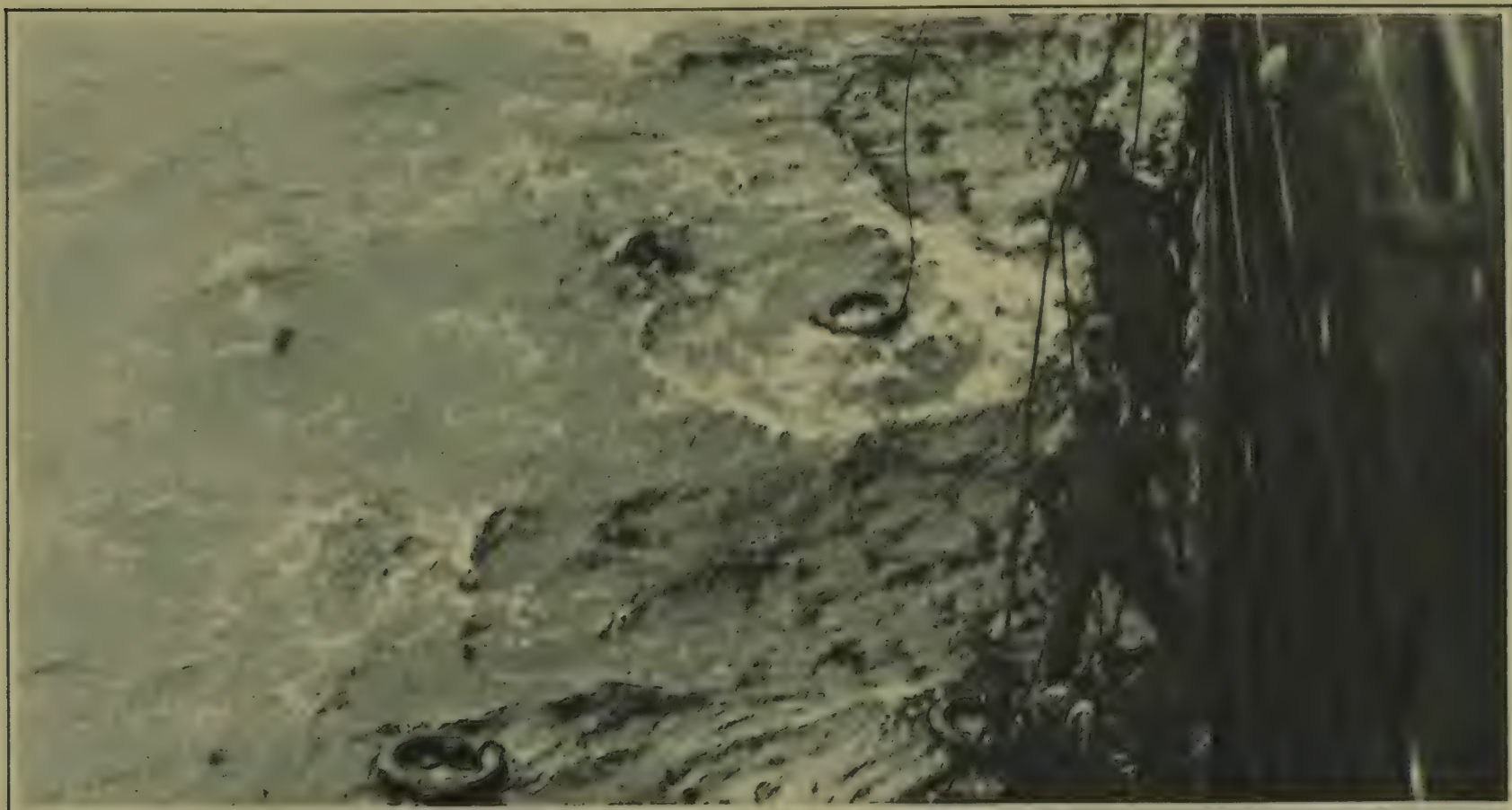


SCHUBERT AS A YOUTH: AN EARLY PORTRAIT OF INTEREST IN CONNECTION WITH HIS CENTENARY.

a treat for those who prefer their criminals imaginary—a complete "SHERLOCK HOLMES." (The Complete Short Stories. By Sir Arthur Conan Doyle (Murray; 7s. 6d.). Along with this "collected edition" by our greatest writer of detective fiction may be mentioned, in conclusion, two more volumes of another popular reprint, the Duchy Edition of "Q's" novels, namely, "THE MAYOR OF TROY" and "MAJOR VIGOUREUX." By Sir Arthur Quiller-Couch. (Dent; 3s. 6d. each.) And now, having lopped off a goodly number of Hydra heads, I must leave their successors till the next round. C. E. B.

THE "VESTRIS" DISASTER: PHOTOGRAPHS FROM THE SCENE OF TRAGEDY.

WORLD COPYRIGHT OF THESE PHOTOGRAPHS IS PROTECTED BY PACIFIC AND ATLANTIC PHOTOS., LTD.



THE NORTH GERMAN LLOYD LINER "BERLIN" PICKING UP A SURVIVOR WHO HAD BEEN IN THE WATER SEVENTEEN HOURS: MEMBERS OF THE "BERLIN'S" CREW THROWING LIFE-BUOYS TO CARL SCHMIDT, A PASSENGER FROM THE "VESTRIS."



ONE OF THE LAST LIFEBOATS, WITH A LOAD OF SURVIVORS, LEAVING THE "VESTRIS" SHORTLY BEFORE SHE WENT DOWN: A DRAMATIC PHOTOGRAPH SHOWING PART OF THE DOOMED LINER (ON RIGHT) HEELING OVER AT A SHARP ANGLE.

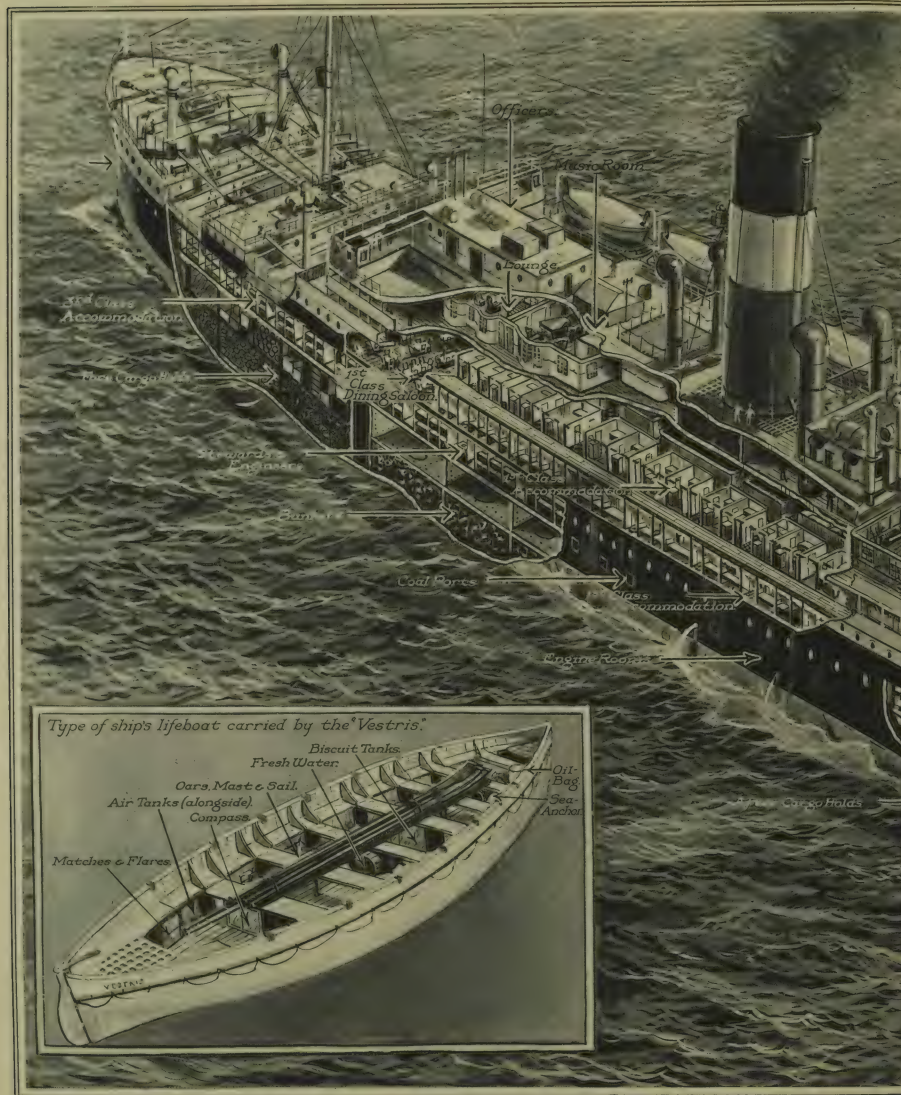
Many harrowing stories were told by survivors of the liner "Vestris," which sank in the Atlantic on November 12, with the loss of some 115 lives. The saddest feature of the tragedy was the fact that all the children on board were drowned, while only a few of many women were saved. This was not due, however, to any neglect of the rule of chivalry, but rather to its observance, for it was just those boats into which the women and children were first placed that came to grief with fatal results. "Owing to the difficulty of launching the boats with the vessel listed heavily to starboard" (writes a "Daily

Telegraph" correspondent from New York, after the arrival of the rescued) all but seventy-five of the passengers and crew were thrown into the sea. . . . The first real terror came, according to eye-witnesses, when the first boat, loaded with women and children, dropped at one end and emptied all its passengers in a screaming mass into the sea." The North German Lloyd liner "Berlin" (seen in the upper photograph) picked up five passengers and eighteen of the crew of the "Vestris," and arrived with them at New York on November 14.

THE PROBLEM OF THE LOST LINER: A DRAWING TO ILLUSTRATE THE INQUIRY INTO THE "VESTRIS" DISASTER.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS, FROM PARTICULARS SUPPLIED BY

MESSRS. LAMPORF AND HOLT, LTD., OWNERS OF THE "VESTRIS." (COPYRIGHTED.)



A PICTORIAL COMMENTARY ON THE EVIDENCE AS TO THE SINKING OF THE LINER "VESTRIS" (INSET ABOVE) A PHOTOGRAPH OF A BOAT-LOAD OF SURVIVORS APPROACHING

In view of the important questions regarding the security of ocean travel, raised by the official American inquiry into the sinking of the liner "Vestris" (illustrated also on pages 953 and 958), and of a similar inquiry foreshadowed here by the Board of Trade, we give this drawing to show some of the points mentioned in the evidence, and to enable our readers to follow the discussions. Thus, it was reported from New York on November 19 that the Chief Engineer of the "Vestris," Mr. James Adams, giving evidence at the U.S. Department of Justice inquiry, said that there was a leak somewhere on the starboard side, possibly in one of the cooling doors, because the ship was listed to that side. At 11 a.m. on November 12 (the day the ship sank) he went up to see the Captain. "When he returned to the engine-room (says a "Times" report) he found that there was an 'enormous' leak starting in the bunker over

"VESTRIS": A PART SECTIONAL VIEW OF THE SHIP, SHOWING STRUCTURAL DETAILS—THE LINER "BERLIN"; (INSET BELOW) A TYPICAL SHIP'S LIFEBOAT OF THE "VESTRIS."

the starboard boiler, and a bunker had given way, letting through water and coal." The Chief Officer of the "Vestris," Mr. Frank W. Johnson, was reported to have said: "At 7.30 p.m. on Sunday (the 11th), there was a lurch as the cargo in No. 1 hold (forward) shifted, and three motor-cars, weighing about ten tons, and some other cargo broke through a bulkhead, moving 15 ft. to starboard. It was not till 4 a.m. on Monday that he had felt the situation was serious." The listing was such that the coal ports and cabin ports of the main deck were submerged on the starboard side. The "Vestris" was a ship of 10,494 tons, belonging to the Lamporf and Holt Line, and was built to accommodate 278 first-class passengers, 134 second-class, and 200 third-class. The lower inset drawing shows various gear that must be carried in all British ships' lifeboats under Board of Trade regulations.

THE "VESTRIS" DISASTER: PHOTOGRAPHS FROM TWO RESCUE SHIPS.

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A BOAT-LOAD OF RESCUED PASSENGERS AND CREW FROM THE "VESTRIS" ARRIVING ALONGSIDE THE NORTH GERMAN LLOYD LINER "BERLIN": A VIEW FROM THE DECK OF THE "BERLIN," WHICH RESCUED TWENTY-THREE SURVIVORS.



SURVIVORS OF THE "VESTRIS" SAVED BY THE AMERICAN SHIPPING BOARD'S STEAMER, "AMERICAN SHIPPER," WHICH RESCUED OVER A HUNDRED PEOPLE: A CHEER OF RELIEF ON ARRIVAL IN NEW YORK HARBOUR.

Once more in the history of modern shipping, the great value of "wireless" for the saving of human life was demonstrated by the disaster to the liner "Vestris." Without its aid, all of those on board would have had very little hope of survival, for it would only have been by sheer chance that they would have been sighted and picked up; whereas in answer to the S.O.S. signals, so heroically transmitted until the very last moment, a number of ships raced to the rescue. Among these rescue vessels were the American Shipping Board's

steamer, "American Shipper," and the North German Lloyd liner "Berlin," which both reached New York on November 14 with the first batch of survivors, the greater number being in the "American Shipper." Further survivors were picked up by the United States battleship, "Wyoming," and the French tanker "Myriam." Among other ships that hastened to the scene of the disaster were the "Santa Barbara," of the Grace Line; the Japanese freighter "Ohio Maru," and the coastguard cutter "Davis."

Versailles under Restoration: Autumn Splendours in the Park.

FROM THE PAINTING BY TONY GEORGE ROUX, ENTITLED "LE PARC DE VERSAILLES EN AUTOMNE." (COPYRIGHT RESERVED.)



AUTUMN TINTS IN THE PARK AT THE PALACE OF VERSAILLES, NOW IN COURSE OF RESTORATION TO ITS 17TH CENTURY ASPECT: A FRENCH ARTIST'S PICTURE.

The Palace of Versailles, so intimately associated with vital events in French history, had of late years been falling into decay, and a scheme of preservation became necessary if it was not to be closed. To restore the vast buildings of the Palace itself, and render the roofs immune from the damp that has been their bane for two hundred years, was in itself a task of enormous magnitude. It was made possible by a munificent gift of some 31,000,000 francs from Mr. Rockefeller, junior, supplemented by 20,000,000 francs provided by the French Government. Besides the essential work of preservation, the scheme has an æsthetic and historic side, with the object of restoring the palace and the park to the aspect they had before the French Revolution, and of obliterating subsequent vandalisms, especially those of Louis Philippe. At the Grand

Trianon, for example, an effort has been made to rearrange the gardens as they were in the seventeenth century, in accordance with Mansard's original designs discovered in the national archives. Next year the Hamlet of Marie Antoinette is to be restored, and meanwhile the little private theatre where she acted—never hitherto open to the public—is again assuming the appearance familiar to her, and will shortly be accessible to visitors. Throughout the park, fountains are in process of renovation, including "The Four Seasons," and the other group of four surrounding the Pavillon de Conversation at the Petit Trianon, where Mme. de Pompadour, in the guise of a shepherdess, used to entertain Louis XV. Our illustration shows a corner of the great park at Versailles in all the glory of its autumn colouring.

"Wipers" in Winter Eleven Years ago: An Ypres Memory by an Artist then in the Artillery.

FROM THE DRAWING BY GILBERT HOLIDAY. (COPYRIGHT RESERVED.)



"YPRES IN THE SNOW": AN ARTILLERY COLUMN PASSING THE RUINED CLOTH HALL—A WAR-TIME INCIDENT DURING THE WINTER OF 1917-18.

We speak of Ypres reverentially, but the men who fought there concealed their deeper feelings under cheerful slang. "'Wipers' in a shroud of snow during the war," writes the artist, "was a dramatic and majestic ruin. . . . It was no place to stand about and sketch till the line was pushed forward to Passchendaele, and all through the following winter, 1917-18, the town came in for a proper 'doing' from long-range

'hows,' and guns now and again. I thought my number was up on two occasions while making sketches for this very subject, a reminder, perhaps, that this wasn't what I was wearing the King's uniform for, and had better push on. It gave one rather a shock to see 'Wipers' as a new red-brick city soon after the war—all the old landmarks gone, one's battery positions untraceable, and only the grand old ruin."

THE SPORTSMAN'S COUPÉ SPEAKS

*"I am a
fascinating
motor-car*

*with spirit and more than
my share of looks. Clean-
cut, saucy lines—yet dignified.
My sleek, roomy body per-
fectly poised; ready to dart
away at a touch. All eyes
turn to regard me as I pass;
I flit through traffic and show
my sluggish rivals the capacious
trunk that sits so snugly on
my tail. I am a thorough-
bred and I glory in the know-
ledge. I am my master's
everlasting pride."*



The new type of car has arrived — the Rover Sportsman's Coupé leads the way. Chic, speedy, luxurious; room for a mixed foursome under the folding roof. A willing, tireless six-cylinder engine of 15.7 h.p. rating, yet develops three times that.

A car that everybody envies, whether it rolls phantom-like through traffic or flashes down the highway at much more than a mile a minute. A car that looks like £600 or £700—yet costs only £425. *What a car!*



The Sportsman's Coupé

MADE BY THE ROVER, COVENTRY

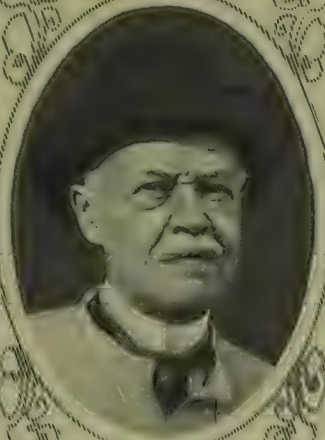
PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

**CAPTAIN A. N. F. SPICER.**

Killed at Spy Park, Chippenham, on November 16, by a tree blown down by the gale. Formerly in the 1st Life Guards. Succeeded to the estate last May, on the death of his father.

**DR. HAROLD WILLIAMS.**

Director of the Foreign Department of the "Times." Born in New Zealand fifty-two years ago; died on November 18. A notable linguist, and an authority, especially, on Russia.

**PROFESSOR CHARLES NICOLLE.**

Awarded the Nobel Prize for Medicine for his work in connection with typhus, and the part played by lice in carrying that disease. Director of the Pasteur Institute in Tunis.

**MME. SIGRID UNDSET.**

The Norwegian writer. Awarded the Nobel Prize for Literature, 1928. Novelist whose works deal with the fourteenth century. Author of "The Mistress of Husaby," etc.

**M. HENRI BERGSON.**

Awarded the Nobel Prize for Literature, 1927. Most famous for his theory of creative evolution, which had much influence on philosophy and science. Author of "Le Rire," etc.

**SIR ROBERT VAUGHAN GOWER.**

The new Chairman of the Royal Society for the Prevention of Cruelty to Animals. M.P. (C.) for Central Hackney since 1924. Member of Law Society, etc.

**VISCOUNTESS GREY OF FALLODON.**

Died on November 18, after an illness of only a few hours, at the age of fifty-seven. In 1895, she married the first Baron Glenconner, who died in 1920; and in 1922 she married Viscount Grey, to whom she was devoted, and to whose love of bird-life she added her own. As an essayist, she wrote with much charm, notably in "The Sayings of Children" and "The White Wallet." She was one of the three Wyndham sisters painted by Sargent. The present Lord Glenconner is her second son by her first marriage.

**MR. GEORGE STUART GORDON.**

Elected President of Magdalen College in succession to Sir Herbert Warren. Fellow of Merton College and Merton Professor of English Literature, Oxford.

**MR. MICHAEL O'LOUGHLIN.**

Chief wireless operator in the "Vestris." Went down with the ship while continuing heroically to send out S.O.S. calls. A native of Camolin, Co. Wexford.

**MISS GRACE M. MANN.**

Reported murdered by bandits while on the way from Tiayuanfu to Hsin Chow, in the Province of Shansi. Had been a Baptist missionary in China since early 1927.

**CAPTAIN WILLIAM J. CAREY, OF THE "VESTRIS."**

Went down with his ship when she sank off Virginia Capes. Served his firm for thirty-six years, and was commodore of its Line. Had been master of the ill-fated vessel for four years.

**ON THE OCCASION OF HIS ADDRESS ON "LOOSE THINKING AND OTHER MATTERS": LORD BIRKENHEAD, AS RECTOR OF ABERDEEN UNIVERSITY, MOBBED BY STUDENTS.**

A year ago, Lord Birkenhead was elected Rector of Aberdeen University; and on November 16 last he addressed a lively assembly at Marischal College on "Loose Thinking and Other Matters." Afterwards, he was dragged to the Principal's residence in a derelict motor-car.

**A PRESENTATION PORTRAIT: THE HON. GEOFFREY HOPE-MORLEY.**

At a meeting held on November 16, this portrait of himself (by Mr. Maurice Codner) was presented to the Hon. Geoffrey Hope-Morley by the Provident Association of Warehousemen, Travelers, and Clerks, of which he is President. Mr. Hope-Morley is the elder son of Lord Hollenden.

THE WORLD OF SCIENCE.

A PLEA FOR THE MOLE: ITS LIFE HISTORY.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Infancy of Animals," "The Courtship of Animals," etc., etc.

HOW much of our heritage of wild creatures would be left to us if some people had their way, I cannot contemplate without a shudder. Man, we were told, was given "dominion over the fish of the sea, and over the fowl of the air, and over every living thing that moveth upon the earth." And a sorry use has he made of that dominion. "Kill, kill, and let the Lord find out His own," seems to have been his motto from the beginning of his "rule" till now. Even where he seems to spare his hand it is only to serve his belly or his pocket, his person or his whims. For more years than I care to remember I have lived, as it were, in a watch-tower, where I am perforce obliged to see what is going on in a welter of slaughter that is ceaseless. Pearls of great price are trodden underfoot, because in the pursuit of our own particular ends we are blinded to all else. Not until the wreckage is complete shall we realise the treasure-house that we have despoiled. Not only are we drying up the sources of inspiration which are yet left to us, but we are depriving the generations who shall come after us of the benefit of this remnant.

The preservation of ancient monuments is a comparatively easy task, because most people have no particular use for them. But the preservation of Nature's living monuments of her handiwork is a very different matter. Now on one pretext, now on another, they can be, and they are, exploited and dissipated with no more than a passing regret—in some cases caused

Before I go further let me say that, had I the power, I would not say "Thou shalt not kill." Extremes are always stupid. But rather, my injunction would be: "Kill with discretion"; sign no

ourselves and those who come after us. I would fain proceed to set in array at least the more striking facts in support of this argument, but that I should have to end up before I had well begun.

It must suffice, for the moment, to say something of living moles, of which we have yet much to learn, as well as much to "un-learn." For what has passed for knowledge among us now proves, in the light of later study, to be fantasy. The mole has been regarded as a creature possessed of very remarkable feats of engineering. These have been exaggerated. It constructed, we were told, a wonderful "fortress" consisting of two circular tunnels one above the other, connected by vertical shafts, and long tunnels radiating in all directions. All moles, it was believed, did this, always and everywhere. Thanks to the long and patient observations of Mr. Lionel Adams, we know now that the "fortress," in its most complete form, is the breeding chamber, or nursery, of the female, and displays a great variability in the de-

tails of its structure. Only rarely are two circular tunnels made, such as are shown in the adjoining illustration (Fig. 2).

For most of the year, it would seem, the sexes live apart, and the method of tunnelling in search of food is different in each. The female drives her runs in all directions. The runs of the males commonly form a "high-road," quite straight, and perhaps a hundred yards long, with side-runs at intervals.

The nest, a ball of grass or leaves and moss, completely fills the nest-chamber, of about the size of a cottage-loaf. Here, during April and May, the young, from three to six, are born—blind, naked, and helpless. For some considerable time they live with the mother, but at what age they leave her to forage for themselves we do not know (Fig. 3).

Moles, like their cousins the shrews, are creatures of indescribable ferocity and with insatiable appetites, so that the number of worms and slugs and noxious insects they consume must be enormous. So great is the quantity of food they consume daily that it has been found impossible to keep them in captivity for more than a few days. The mole has but few enemies, thanks to its underground life, and hence in some seasons, and in very favourable localities, it may well increase beyond due bounds. Killing then becomes a stern necessity.

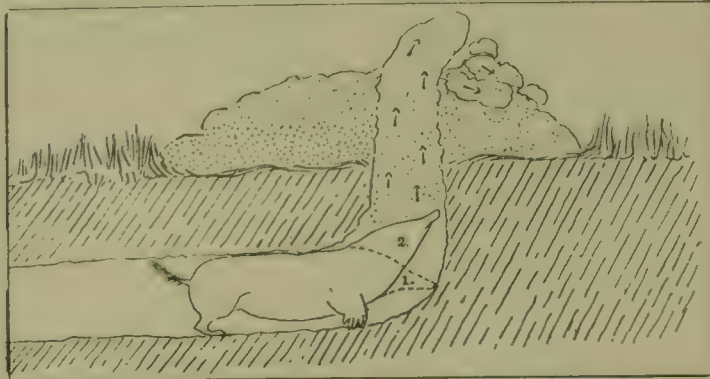


FIG. 1. AN UNSOLVED MYSTERY OF THE MOLE'S MINING METHODS: A SOLUTION SUGGESTED BY ITS "HISTORIAN."

How the mole removes the earth from its tunnels when constructing its "fortress" is still a mystery. Mr. Lionel Adams, the mole's historian, suggests that the soil is thrust up by the head and shoulders as in this diagram.—[After Adams.]

death-warrants without trial; count on the cost, on the probable or possible aftermath of the killing.

Collect and weigh evidence dispassionately, as in a court of justice; and then kill if the evidence warrants. There are cases where we have evidence enough, as with the rabbit plague in Australia. My complaint is that all too commonly this killing is done on what is but a travesty of evidence, and naught but harm can follow in its wake.

A ruthless war is waged against the mole because of the damage it is alleged to inflict on crops. Yet even now we have no convincing evidence as to the truth of this. It may well be that a clear case for "thinning-out" can be established, here and there; but the evidence justifying such cases is used to justify a universal slaughter. That is what I am objecting to. Let me leave it at that, and use the rest of the space that is mine for a brief review of the salient features in the life-history of the mole, and of the very special reasons which can be advanced in justification of its continued existence among us.

Let us take these first. Some may complain that they are purely "academic," as if that were no sort of reason for its preservation. Such as would raise an objection of this kind ignore the fact

that the more we know of the wild creatures around us the more easily we can understand ourselves, and the factors which govern our own well-being. Now, there is no animal living which shows more emphatically how profoundly habit moulds structure. Here, if anywhere, we have the evidence we are professing to seek so feverishly as to the "transmission of acquired characters," and the effects of "environment." But we must have live moles, as well as dead ones, if we are to read the evidence it affords us on these themes aright: themes of the utmost importance to

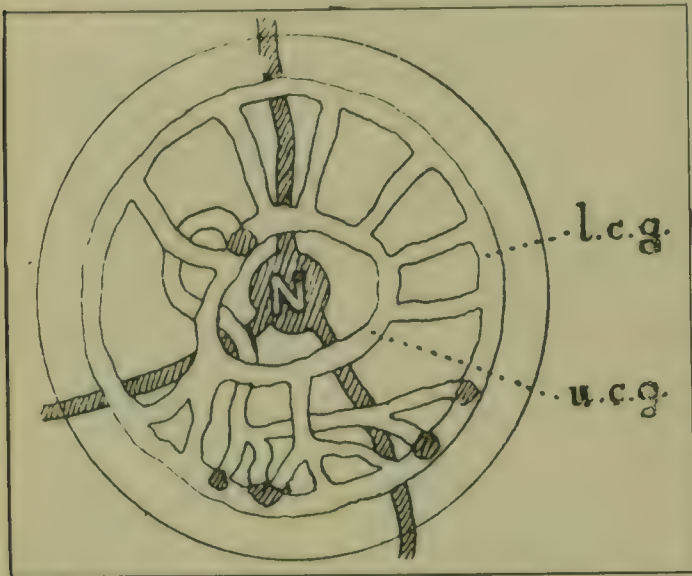


FIG. 2. THE PLAN OF A FEMALE MOLE'S "FORTRESS"—REALLY A NEST-CHAMBER: AN UNUSUALLY COMPLEX EXAMPLE, WITH TWO CIRCULAR GALLERIES.

"Fortresses" with two complete circular galleries, one above the other, such as this one, are rare. The average fortress is about one foot high, and three in diameter; but others fifteen inches high and five feet in diameter have been measured; and even larger are on record. The fortresses of the male have no nest-chamber, but all have one or more "bolt-holes." The letters indicate—N, nest-chamber; l.c.g., lower circular gallery; and u.c.g., upper circular gallery.

After Adams.

by the realisation that the goose that laid the golden eggs has been slain. But even that vexation is soon dismissed, and with the reflection, "You cannot make omelettes without breaking eggs: let's try another sort of omelette"!

Wherever one turns one meets with the same demand for slaughter, from earthworms to elephants. The earthworm must go because it spoils the look of lawns or putting-grounds. Virulent poisons are to be used to exterminate it, even though the trail of death will not end here. When too late it will be discovered that the loss of the earthworm has been followed by a loss of the springiness of the turf; and, later still, when that turf has been rolled into a solid surface, of the turf itself. Just now I have more especially in mind the anathemas which are being hurled at the mole. He is even a greater sinner than his special victim, the earthworm, for in their habits the two are strangely alike. And this because each lives underground, and each throws up mounds of earth: more unsightly blots on the landscape, to some people, than orange-peel and paper, the litter of *al-fresco* meals.



FIG. 3. "BORN BLIND, NAKED, AND HELPLESS": TWO YOUNG MOLES, WITH THEIR MOTHER, INSIDE THE NEST-CHAMBER, BEFORE THE GROWTH OF THEIR FUR.

Some of the nest-materials have been removed from this chamber in order to show the young, which at nine days old begin to lose their pink colour, a tinge of grey—the developing fur—appearing on the back. At fourteen days fur is just visible; at seventeen days they are fully clothed, and the ears open. By the twenty-second day the development of the fur is complete.

MATTERS TERRESTRIAL AND CELESTIAL: NEWS-NOTES BY THE CAMERA.



A SHIPWRECK STAGED IN A FIELD: A FULL-SIZED MODEL OF A TRAMP STEAMER UNDER CONSTRUCTION AT ELSTREE FOR A FILM—A REALISTIC AFFAIR CHIEFLY OF THREE-PLY WOOD AND PLASTER!

Elsewhere in this issue we deal very fully with film-making at Elstree, the British "Hollywood." Here is yet another instance of the ingenuity shown there—the construction of a full-sized tramp steamer, chiefly in three-ply wood and plaster, for use in the making of a picture for the screen.



WROUGHT BY AN AEROPLANE FLYING FOR A FILM: THE DAMAGE DONE TO A HOUSE AT EAST HILL, SANDERSTEAD, BY THE CRASHING OF A "GERMAN" WAR-PLANE—AND THE FALLEN MACHINE.

On November 17, one of five aeroplanes flying for film purposes crashed on to Katoomba, a house at Sanderstead, Surrey; and its two occupants were injured. It was disguised as a German war-plane, with "Iron Crosses"; but, in reality, was a D.H.9. It will be noted that a "turret" of the house was badly torn.

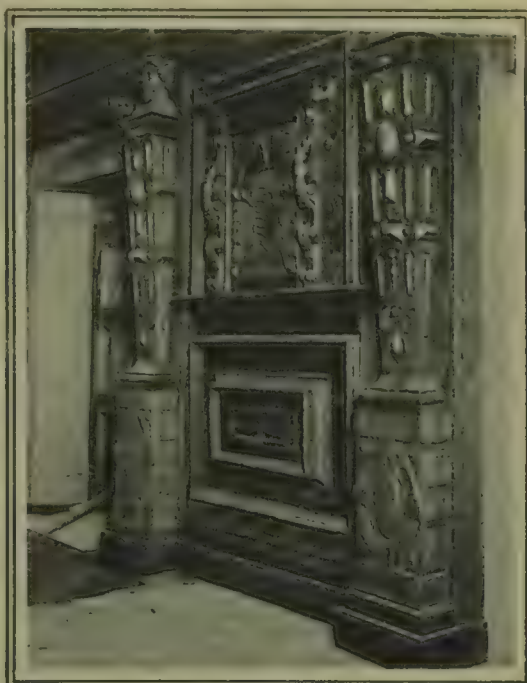


THE RESTORED OLD HALL OF LINCOLN'S INN, WHICH THE KING ARRANGED TO OPEN ON NOVEMBER 22: FINE CARVING.

The King arranged to open the restored Old Hall of Lincoln's Inn on November 22, after, accompanied by the Queen, he had inaugurated the new Spitalfields Market. The repairs were supervised by the Inn's architect, Sir John Simpson, who said not long ago: "To complete the work, we have had to wade through all the Black Books of Lincoln's Inn, which have been carefully com-



A RESULT OF WADING THROUGH "ALL THE BLACK BOOKS OF LINCOLN'S INN": THE REPAIRED RENAISSANCE SCREEN OF THE OLD HALL; AND PART OF THE GREAT OAK ROOF.



RESTORED WITH THE GREATEST CARE AFTER A CONSULTATION OF THE RECORDS: CARVING IN THE OLD HALL OF LINCOLN'S INN.

piled since 1422." The great oak roof of the Old Hall, which was built in the days of King Henry VII., has been dug out of the concealing ceiling and is now to be seen in all its original beauty; and the very fine linen-fold panelling, much of which had been used as roof-board, has been set in its place again.



RESPONSIBLE FOR THE ERRATIC WEATHER?: THE CHIEF GROUP OF SUN-SPOTS AS SEEN ON SEPTEMBER 25, AT 3 P.M.

Those who believe that sun-spots have to do with terrestrial weather will be particularly interested in these unusual illustrations of sun-spots as seen on September 25 last. It was calculated at the



AS SEEN BY THE NAKED EYE: TWO GROUPS OF SUN-SPOTS VISIBLE AS BLACK SPECKS AT SUNSET ON SEPTEMBER 25.

time that the group depicted covered 200,000 kilometres at the greatest width; and the surface disturbed was estimated as being 15 milliard square-kilometres. The observation was from the Channel coast.

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



OWNED BY PRINCESS ILEANA OF RUMANIA, WHO HAS STUDIED NAVIGATION AND HAS RECEIVED HER MASTER'S "TICKET": THE 41-FT. SAILING MOTOR-YACHT "ISPRAVA."

Princess Ileana, aunt of the little King Michael of Rumania, recently passed her examination for First Mate, at the School of Navigating Officers, Constanza, and handled a gun-boat of the Rumanian Navy. Her diploma was handed to her by an Admiral of the Fleet. She has since received a Master's "ticket." Her own craft is the sailing motor-yacht "Isprava," which, it is interesting to note, is British, having been supplied by Messrs. John I. Thornycroft and Co., of London. This has a Thornycroft four-cylinder, 36-b.h.p. petrol engine, giving a speed of approximately eight knots.

[Continued opposite.]



PRINCESS ILEANA AS CERTIFICATED MASTER OF HER OWN CRAFT: HER ROYAL HIGHNESS AT THE WHEEL OF "ISPRAVA," WHICH HAS A FOUR-CYLINDER 36-B.H.P. PETROL ENGINE.

and carries a full set of sails with a total area of 420 square feet. A cabin forward provides sleeping accommodation for two; and there is a commodious saloon amidships. Princess Ileana was born on January 5, 1909.



THE FUNERAL OF A HERO OF ARMISTICE DAY AND OF THE WAR: THE COFFIN OF MR. ARTHUR LOVELL, COVERED WITH A FLAG FROM THE CENOTAPH, BORNE ON A GUN-CARRIAGE FOLLOWED BY HIS HAWKER'S CART.

Mr. Arthur Lovell, of Bow, who lost his life while heroically saving a little girl from being run over by a traction-engine almost immediately after the Armistice Day Silence at Limehouse, was buried in the Tower Hamlets Cemetery with full military honours on November 19. The coffin was covered with a flag that had flown on the Cenotaph, and the gun-carriage was followed

[Continued opposite.]



WHERE LAVA FROM ERUPTING ETNA STOPPED: A STREAM AT THE LIMIT OF ITS FLOW AT A VILLAGE, ON THE MAIN ROAD BETWEEN CATANIA AND MESSINA, WHOSE INHABITANTS ARE RETURNING TO THEIR HOMES.

by the dead man's hawker's cart, drawn by its pony and laden with wreaths. The service was at All Hallows Church, Bromley-by-Bow, whose Rector, it should be noted, will receive contributions for the fund in aid of Lovell's widow and seven young children. That the case is a most deserving one need hardly be said, especially when it is recalled that during the war Lovell is known to have given up his respirator to a wounded comrade during a gas-attack—an unselfish action that might well have meant his death.—In connection with the eruption of Etna, now abated, it is curious to note that, in a bulletin issued on November 13, Professor Ponte, as reported by the "Times," remarked that this eruption was one of the feeblest ever recorded, but that the damage done was enormous, exceeding even that of the eruption of 1892, which lasted for some six months.



PRESENTED TO LORD DAVIDSON OF LAMBETH BY THE KING AND QUEEN, ON THE OCCASION OF HIS GOLDEN WEDDING: A GOLD ROSE-BOWL.



IN WAX, FOR MADAME TUSSAUD'S: THE NEW ARCHBISHOP OF CANTERBURY; AND LORD DAVIDSON OF LAMBETH, THE RETIRED ARCHBISHOP (RIGHT), WHO DESIRES TO BE KNOWN AS ARCHBISHOP DAVIDSON.

As we noted at the time, Dr. Randall Davidson, now Lord Davidson of Lambeth, retired on his golden wedding day, and amongst the many gifts he received was a gold rose-bowl from the King and Queen. He and his successor have been "immortalised" at Madame Tussaud's, where the effigies illustrated have just been set up. The new Archbishop (Dr. Cosmo Gordon Lang) will be enthroned in Canterbury Cathedral with solemn ceremony on December 4.



THE SEAT IN WHICH THE NEW ARCHBISHOP OF CANTERBURY WILL BE ENTHRONED: ST. AUGUSTINE'S CHAIR IN CANTERBURY CATHEDRAL.

ETNA IN ERUPTION SEEN FROM THE AIR: A GRAND SPECTACLE.

FROM AN AERIAL PHOTOGRAPH, TAKEN DURING THE RECENT ERUPTION, BY CAPT. ALFRED G. BUCKHAM, F.R.P.S. (COPYRIGHT.)



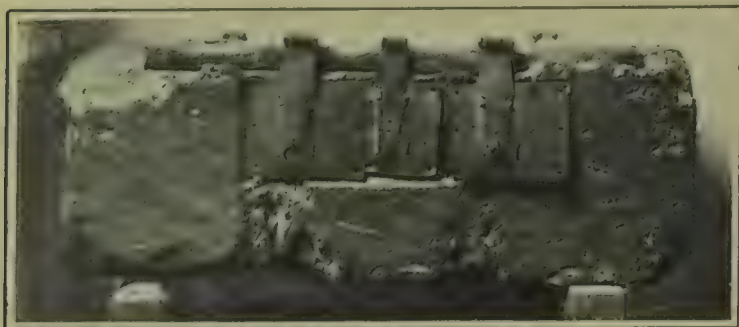
THE PICTURESQUE SIDE OF THE ETNA ERUPTION: A REMARKABLE AIR TELEPHOTOGRAPH FROM ABOUT 500 FT.—
THE SOURCE OF THE LAVA THAT DID DAMAGE ESTIMATED AT £2,000,000.

Most of the air photographs taken during the recent eruption of Mount Etna were disappointing from a pictorial aspect, showing only clouds of steamy smoke drifting over an uninteresting landscape. In that reproduced here, however, Captain Buckham has succeeded in obtaining a wonderfully impressive and spectacular effect. It was reported on November 16, from observations made by Professor Ponte near the volcano, that the eruption was then "virtually over," although he thought there might be some spasmodic recrudescence. He calculated that the lava thrown up contained enough heat to provide Italy with electric power for four years. Professor Ponte also declared that, while the eruption was one of the feeblest

ever recorded, the damage done had been enormous, exceeding even that of 1892. The recent outbreak, he explained, was caused by lava rising high in the main crater, and then bursting out along old galleries near the surface, without touching deeper strata containing hydrogen. Consequently there was a complete absence of sulphurous gases, usually abundant. The total damage done by the recent eruption was tentatively estimated, by Professor Zingali, at about 170,000,000 lire, or nearly £2,000,000. The area covered by lava, apart from the town of Mascali and the Pietrafucile Valley, was some 1790 acres, occupied by vineyards, orange and lemon orchards, and chestnut and hazel plantations.



ONE supposes that few persons make a habit of collecting chests, and yet there are an astonishing number, by ones, twos, and threes, in private possession, generally degraded from their former high estate to provide storage for travelling rugs, old coats, and such-like articles not frequently in use, and incidentally to give a decorative note to a



"A CONNECTING LINK WITH THE CRAFTSMANSHIP OF PREHISTORIC MAN": A "DUG-OUT" OAK TRUNK IN THE CHURCH OF BISHOP'S CLEEVE, GLOUCESTERSHIRE (TWELFTH CENTURY).

hall or landing. Some of these are by no means above suspicion. The fashion inspired in the early part of the nineteenth century by the "Lay of the Last Minstrel," and the pseudo-Gothic revival of that period, was responsible for a good deal of oak furniture made, more or less, in imitation of old types, and among these were many chests. These have now acquired a century of wear and tear, and, often, some really genuine and creditable worm-holes, whereby the amateur may be, rather excusably, frequently deceived. Good examples do not now come too frequently into the market. The old houses cleave, as best they can under the remorseless pressure of taxation, to their inherited treasures. The spoliation of churches has been, or is being, checked by the praiseworthy efforts of the diocesan advisory committees, and the export trade flourishes disastrously. Still, once in a way, the keen hunter may secure a good specimen, and the chase is worth while.

For the chest, kyst, coffer, or trunk—the terms were practically interchangeable, though the word "coffer" was often, but not always, applied to the smaller objects of the kind—shares with the bedstead the honour of the highest antiquity in the



ONE OF THE EARLY EXAMPLES WITH ARCHITECTURAL ORNAMENT: AN OAK CHEST IN ALL SAINTS' CHURCH, HEREFORD, CARVED WITH AN INTERLACING ARCADE (FOURTEENTH CENTURY).

equipment of the British home. When the table was a trestle, and the seat a stool or form, he who had treasures, or more garments than the family could carry on its back, had a chest wherein to store them. In pictures of interiors in the illuminated manuscripts of the fifteenth century, one rarely sees any furniture in a bed-room but the bedstead and one or two chests; and so late as 1666 the goods of "Widoe Edes," who died of the plague in the parish of St. Peter Chesil, Winchester, included, by way of furniture, only "one halfe headed bedsted, 2 Cofers, one form, one cobard, one chayer, one stole." One of the Paston Letters (A.D. 1450)

A PAGE FOR COLLECTORS: OLD CHESTS AND COFFERS.

By Lieut.-Colonel E. F. STRANGE, C.B.E., Late Keeper in the Victoria and Albert Museum.

records that Jack Cade "breke up my chest" and helped himself to money, jewels, a suit of Milan armour, and fur-lined gowns. In days—right up to the seventeenth century—when persons of high degree travelled, their change of clothes, bedding, and valuables were laboriously carried in heavy chests, fitted with rings at either end for convenience of transport. Sometimes these rings were placed so near the top that a pole could be passed through them and the chest slung between the bearers. The inventories and wills of the sixteenth century record numerous instances of these articles—often called therein "trussing coffers"—to "truss" meaning to pack; the term still survives in a "truss of hay or straw." Bishops in their visitations, and Justices in their circuits, made much use of this type.

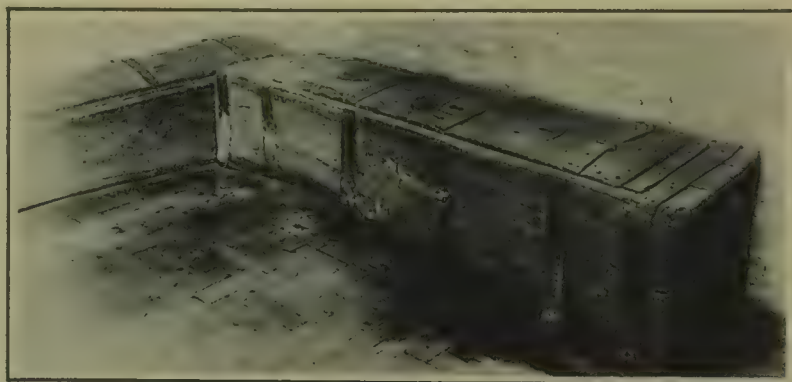
Churches were almost invariably provided with chests; and in many of them the original receptacles for vestments, plate, and contributions of money are still to be found—though a very large number must, at one time or another, have passed into private hands. Even now the experience of the writer is that too often little or no care is being taken for the preservation in good condition of such as remain. One finds them infested with worm, altogether out of

repair, and used only for the storage of decayed hymn and prayer books and such-like litter. One that was explored—having no lock—was nearly full of churchwardens' accounts dating back at least to the beginning of the seventeenth century. Another had a complete service of Queen Anne pewter Communion plate, concealed beneath a mass of rubbish. The most primitive form of church chest is the trunk or "dug-out"—a veritable connecting link with the craftsmanship of prehistoric man. These were, as implied by their popular name, which still survives in a more extended usage, hollowed out of a section of squared tree-trunk, the bottom and walls of the chest being left, and a roughly hinged lid fitted at the top. A fair number of these are still in existence. They are generally of oak, but occasionally of elm, sycamore, and other woods, and are often braced with iron, in the later examples well made and decorative. A very early specimen is at Langham (Essex), which has a cavity of only 13 inches in length in a log of 4 feet 7 inches. The favourite local tradition regarding these chests is that they are of Anglo-Saxon workmanship; but it is doubtful whether any, and particularly that above mentioned, can be placed earlier than the twelfth century, though there is evidence that chests formed part of the furniture of the church in the tenth century.

In A.D. 1166, Henry II. ordered that trunks should be placed in all parish churches for contributions in aid of the Crusades. It was provided that such trunks should be secured with three locks, one key to be kept by the priest, and the others by two "trustworthy men of the parish"—a very early indication of the functions of churchwardens. There was also a money slot in the lid. The existence of the three locks on a chest, of sufficient antiquity of design and workmanship in other respects, may, therefore, justify an attribution to a date after A.D. 1166 and before the last quarter of the thirteenth century, when English Bishops, generally, became restive at this diversion of offerings, ordered that

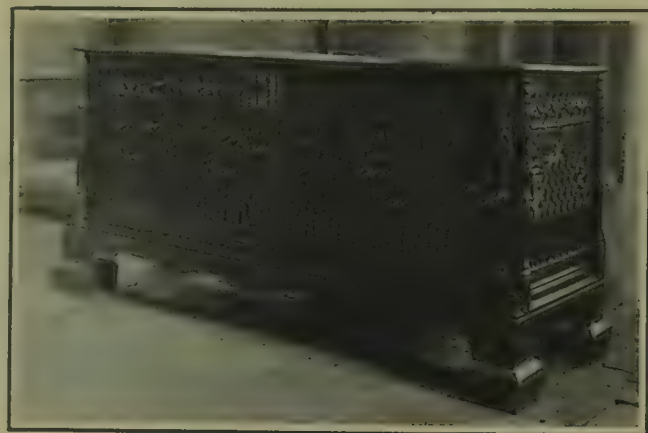
chests should be made to hold service-books and vestments, and discouraged the use of money-boxes in which, as Gilbert of Chichester somewhat unfairly stated, "the parishioners maliciously and damnably put into these trunks the oblations which were wont to be offered to those who minister to God at the Altar." Some time before this the chest made of hewn boards, shaped with the adze, had made its appearance, with very broad styles, or standards, at the front and back, and with lids working on a pin or pivot hinge. Decoration appears to have been first applied in the thirteenth century, either lightly incised or in the form of roundels with geometrical patterns (chip-carving). In the following century, architectural ornament is found, and the fronts are carved with tracery derived sometimes from that of windows of the period and sometimes, as in the chest in All Saints, Hereford (here illustrated), forming an interlacing arcade. The fine specimen in the Church of St. Mary Magdalen, Oxford, has wide frontal styles, decorated with beautifully executed grotesque beasts arranged in horizontal bands. This has even been placed in the late thirteenth century; but it is well, in dealing with the period to which any furniture of fair antiquity is ascribed, to allow a tolerably wide margin for the persistence of traditional pattern, and to remember that, as a rule, architectural ornament in wood is later than that in stone.

Later, in the fourteenth century, the method of



THE MOST PRIMITIVE FORM OF ECCLESIASTICAL CHEST: OAK TRUNKS OF "DUG-OUT" TYPE IN THE CHURCH OF ASHLEWORTH, GLOUCESTERSHIRE (THIRTEENTH CENTURY).

construction developed, and chests were now made with a framework filled in with panels, the styles being narrower, and feet or a plinth being provided. It is probable that we are indebted to Northern France for a number of examples with finely executed Gothic tracery, imported into this country towards the end of the century. But most of the chests of genuine antiquity, ecclesiastical or secular, with which the student is likely to become acquainted, date from the period covered by the Perpendicular style of architecture; and there is no doubt that considerable quantities were imported, especially



MADE WHEN "FOREIGN COMPETITION WAS HEAVY ENOUGH TO CALL FOR A MEASURE OF . . . 'SAFEGUARDING'": AN OAK CHEST SHOWING FRENCH INFLUENCE, IN ROMSEY ABBEY (FIFTEENTH CENTURY).—[Photographs by S. Pilcher, F.R.P.S.]

from Flanders. The term "Flanders Chest" occurs frequently in wills and inventories during the fifteenth and sixteenth centuries. Though this may have been, to some extent, a trade description (one may

[Continued on page 988.]

THE NEW BRITISH FURNITURE: A COMPLETE HOME IN THE MODERN MANNER.



A WOMAN'S BED-ROOM: A COLOUR SCHEME OF GREEN, WITH DARK FURNITURE IN MACASSAR EBONY RELIEVED BY A THIN WALNUT BAND—SHOWING A BOOK-CASE-COMMODE WITH SECRET JEWEL SAFE.



A MAN'S STUDY: THE WALLS PANELLED IN ENGLISH WALNUT PLY IN SIMPLE STYLE WITHOUT MOULDINGS OR ENRICHMENTS; A BIG WALNUT CUPBOARD; AND LIGHTING ARRANGED PURELY FOR BOOKS AND READING.



THE DINING-ROOM: FURNITURE IN COROMANDEL AND WALNUT—GIVING THE KEYNOTE OF BLACK AND YELLOW; BLACK MARBLE MANTELPIECE; LIGHTING URNS ON PEDESTALS, WITH SECRET LOCKS FOR CIGAR STORE.



THE DRAWING-ROOM: TYPICALLY FEMININE IN SPIRIT, WITH PASTEL COLOURS ORIGINATING IN THE ST. SYLVESTER MARBLE CHIMNEYPiece; MAHOGANY FURNITURE WITH UNBROKEN SURFACES.



A MAN'S BED-ROOM: MASCULINE STRAIGHT LINES (CONTRASTING WITH THE CURVES IN NO. 1): FURNITURE IN MAHOGANY AND LUBINGA, WITH LARGE CUPBOARDS OF NOVEL DESIGN FLANKING THE BED.



A WOMAN'S BATH-ROOM: A FEMININE SCHEME OF DELICATELY ENGRAVED MIRRORS, WITH MAPLE FURNITURE, AND RADIATORS UNDER DRYING CUPBOARDS ON EACH SIDE OF THE BATH.

These photographs, which represent a complete home furnished and decorated in the modern British manner, illustrate model rooms in the English section of the modern Art Exhibition now on view in the show rooms of Messrs. Waring and Gillow, the famous furniture house in Oxford Street. The exhibition, it may be mentioned, also includes a modern French section, with other rooms—68 in all—specially constructed. Here, however, we are concerned only with the interiors of a flat designed in modern British style. In a general note on the spirit of the new forms in decoration and furniture lately evolved by pioneer designers, we read: "Sincere modernist work is fundamentally practical and sane. Ornament is not now added to, or imposed upon, well-made articles of material utility; it is formed and created in the actual structure of the articles themselves. Their

elegant and purposeful outlines, as often curved as angular, always polished and smooth, now seldom permit of sharp corners, rough surfaces, raised carving or decoration, or any twisted, meaningless shapes; a revolution in method, that will go far to satisfy the modern requirements of our constricted homes, the habits of life in small spaces, at high speed. The new men have learned to co-ordinate every detail to the whole environment. The aim of these craftsmen is always the Home Beautiful—and Complete."

The Scientific Side of the Detection of Crime.

No. XXIII.—INKS, PAPER, AND PENCILS AND THE CRIMINAL INVESTIGATOR.—Part II.*

By H. ASHTON-WOLFE, Assistant Investigator under Dr. Georges Bérout, Director of the Marseilles Scientific Police Laboratories.

PERHAPS as important as the swift identification of ink and paper is the ability to state definitely the age of a document, letter, or message. Many times the success of investigations or the life and liberty of an accused have depended upon this vital point. We all know that the paper upon which newspapers, for instance, are printed becomes yellow if exposed to daylight for a time; and this change of colour is more rapid if the sun's rays have reached it. But there are infinite gradations even in the deterioration of such paper, and these variations have been carefully noted. Spanish periodicals such as the *Heraldo de Madrid* become yellow in sixty hours. French dailies vary. The *Matin* and the *Journal* also age quickly. The *Gaulois* is of a different kind of wood pulp and remains white for weeks. English newspapers are generally printed on paper which will resist the action of light for months, although some of the evening

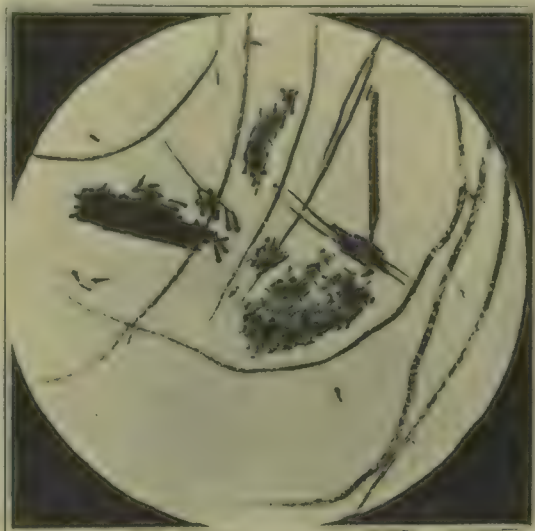
a rough, superficial method at best. The scientists have gone much farther. The chemical composition of every known paper in the world has been ascertained, and the appearance under the

a Berlin *Tageblatt* as there is between the feel of wood and steel. Modern paper is made from cellulose—that is, the pulp produced by chemical action or hydraulic pressure from the wood of poplars, or conifers such as white pine;

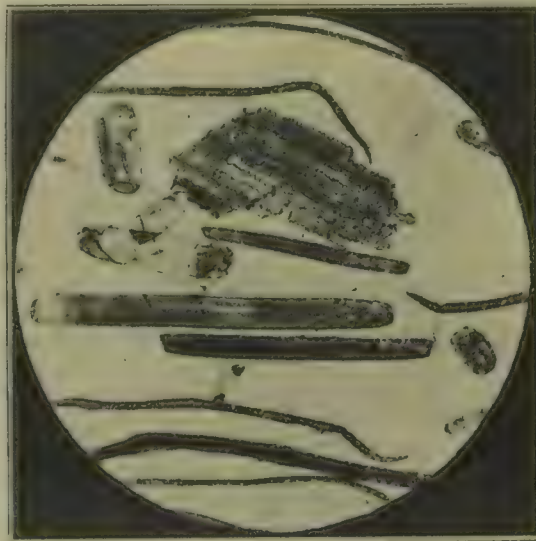
from straw, alfa, jute, cotton, hemp, and linen or flax. Naturally, the molecular structure of each pulp is quite distinctive, and also its reaction to chemical tests is very characteristic.

As with everything modern, the necessity for manufacturing in bulk and quickly has caused superficial appearance and cheapness to become of greater importance than quality and resistance to the ravages of time, and writing-paper is no exception to this rule. When parchment was first superseded by paper, only linen, flax, and hemp were used to make it. Such paper, used exclusively until the eighteenth century,

is at once recognisable by its appearance, and ink on its surface assumes a different colour from



"ALWAYS COMMA-SHAPED": THE PULP-FIBRE OF ALFA.



"THIN AND CYLINDRICAL": THREADS OF STRAW.

microscope of each one photographed and classified according to type. Sherlock Holmes, in the "Baskerville" mystery story, pointed out that certain words had been cut from a *Times* leader article,

POLICE METHODS OF IDENTIFYING THE CLASS OF PAPER USED FOR ANY INCRIMINATING DOCUMENT: TYPICAL EXAMPLES OF MICRO- PHOTOGRAPHS (HIGHLY MAGNIFIED) OF VARIOUS WOOD-PULP FIBRES.

The illustrations on this page show typical examples of micro-photographs (taken under a very powerful instrument) of the appearance and fibrous formation of various chemical and mechanically prepared pulps used in the manufacture of paper. Such photographs, of which there are hundreds classified and numbered at the disposal of the police scientist, make it possible by comparison to ascertain, in a very short time, the class to which any paper sent in to be examined belongs. Further and more specialised tests then indicate the sub-class, and finally the actual factory from which the paper came.

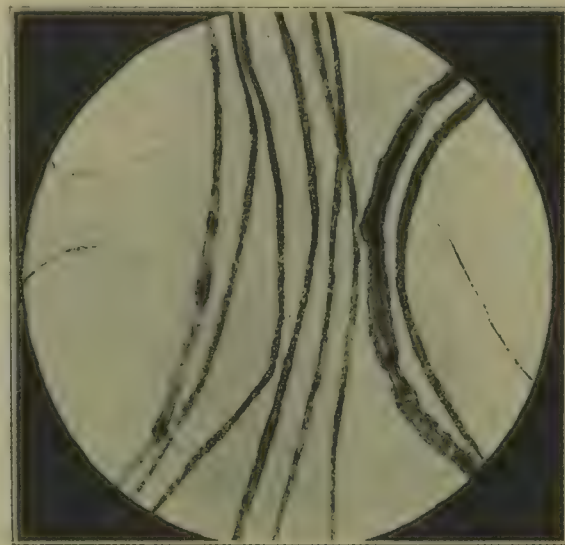


"NARROW REGULAR FILAMENTS, CURVING RIGHT OR LEFT": COTTON FIBRE.

editions, destined to be glanced at and thrown away, are of inferior cellulose. This broad basic principle has caused the laboratory experts to evolve tables which indicate the quality and probable age of a paper according to its appearance. The reason for such apparently useless precision is that criminals often tear the white margin from a newspaper and write what may be a message of vital importance on it. And the question may arise: From what newspaper was it torn? If from the *Times* or the *Gaulois*, the criminal was probably an educated man; whereas, if the featureless scrap came from a revolutionary journal, it is an indication which sends the detectives searching in a totally different direction.

But the colour, or discoloration, alone is only

and explained that the leaded bourgeois type of the *Times* was to be easily recognised and differed totally from the comparatively slovenly setting-up of an evening edition. That applies to the composition of paper even more. There is as much difference between the smooth surface of the Continental *New York Herald* and the rough, characteristic texture of

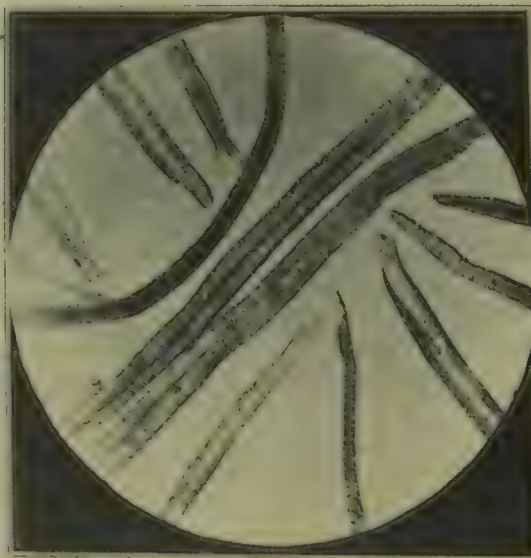


"ROUND OR POLYGONAL, WITH NARROW CENTRAL HOLLOW": FLAX FIBRES.

that on the more porous substitutes. It is far more difficult to distinguish between the various papers made of other substances. Fortunately, there is the high-powered microscope, under which their fibrous structure becomes clearly visible. As with the pencils described last week, so with paper and inks. Speed in an investigation is essential, and, in order that the expert shall not waste time making lengthy and minute comparisons, hundreds of micro-photographs have been prepared and arranged in order of frequency. He can thus find immediately the characteristic appearance of any fibrous pulp in the tables which most of the police laboratories possess.

It is hardly necessary to insist on the importance of the point that an investigator searching for an indication which may lead to the criminal should be able to state at once and

[Continued on page 984.]



FROM CONIFERS: CHEMICALLY PRODUCED, BLEACHED WOOD PULPS—SPRING GROWTH.



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Fashions & Fancies

The Eyebrow Battles with the Nuche.

A most amusing little battle is being fought in the world of milliners. Although they have amicably accepted the fact that the beret and all the variations thereof are the height of fashion, they are undecided whether those quaint little "cut-out" corners or semicircles should occur in front to reveal one eyebrow, or at the back to show the nape of the neck, and also, if you happen to be one of the many people growing their hair, to allow the little tuft of curls to project most alluringly through this convenient aperture. Consequently, you see berets or turbans of felt and panne velours fitting the top of the neck closely at the back, but worn right off the head in front, showing one or both eyebrows and not a little forehead. But you also encounter rival berets which are comparatively straight across the front, but are very uneven in line at the back. Although this latest mode is rather startling at first, it will probably have a greater vogue than do most bizarre ideas, as it is quite evident that there is a strong tendency amongst women to grow their hair at least a little, and the mode of curling up the ends at the back must obviously inspire hats specially suited to this style of coiffure.

Charming Frocks in All Sizes.

The woman who is not exactly stock size is always glad to know where she is likely to find a frock which will fit at once. I advise her to go to Gorrings', in the Buckingham Palace Road, S.W., where they make a speciality of large as well as small sizes. There are many attractive day frocks, such as the one pictured here, available for very moderate prices, ranging from £4 19s. 6d. upwards. One, for instance, available for this amount is carried out in silk and wool crêpe marocain, made with flared panels to the skirt, and completed with a vest and collar of crêpe-de-Chine. Another, costing 5½ guineas, is made of very heavy crêpe-de-Chine, and the skirt introduces the fashionable side flare. The sleeves, too, have the attractive hanging pointed draperies which are so much in vogue. This model is especially good for large figures, made with the becoming cross-over bodice to the waist and diagonal lines of broderie. Simple coat-frocks of wool crêpe marocain with side flares decorated with appliquéd embroidery can be

secured for 59s. 6d. in the fashionable shades of copper-beech, russet, and chestnut. Distinctive evening frocks can also be obtained from 5 guineas.

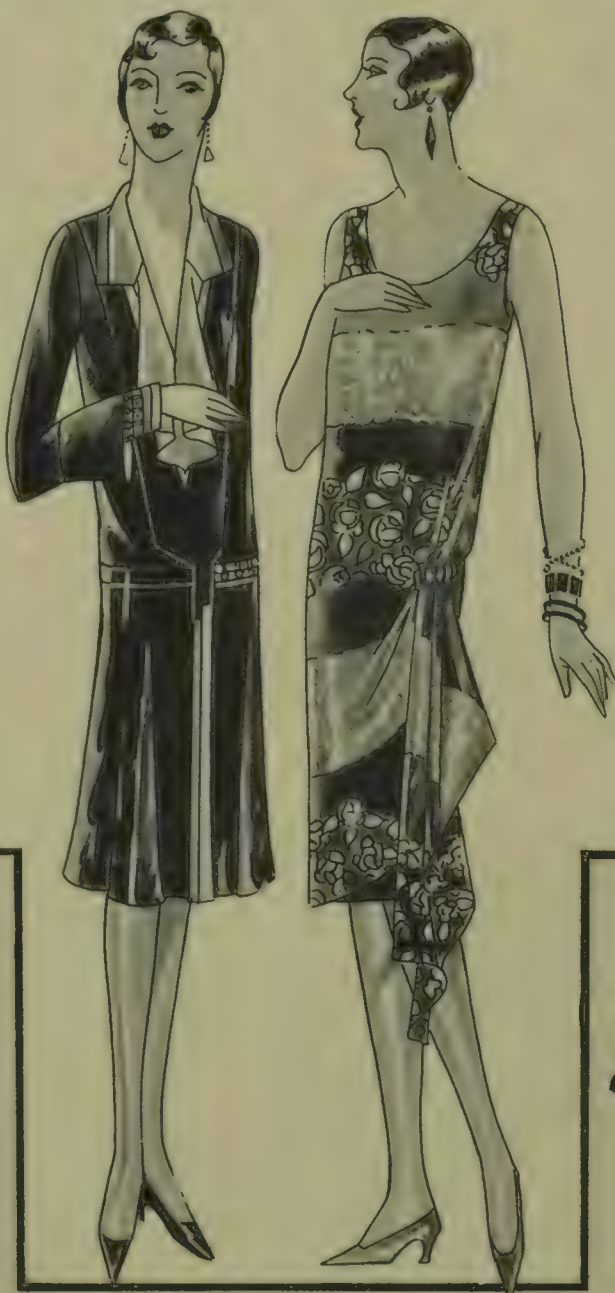
The Footsteps of Fashion.

Shoes are the pitfall in which many women tread unwarily. No matter how well dressed she is, the first glance at her shoes will complete or spoil the whole effect. It is never an economy to buy cheap shoes, for they look their price after a few days' wear. A really good pair, on the other hand, improve with age. Well-built, distinctive shoes are always to be found at Manfields, of 170, Regent Street, W. Two of their latest sports or country models are pictured on the left of this page. On the left is a willow derby shoe matched with lizard and laced across the instep.

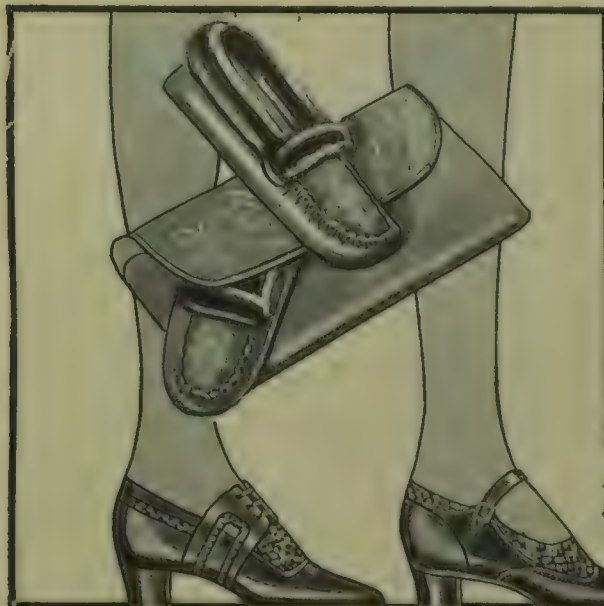
This costs 39s. 9d.; and 29s. 9d. is the price of the second brown willow calf with insertions of python. The Persian moccasins—which, by the way, make delightful Christmas gifts in their blue and gold case to match—can be secured for 14s. 6d. complete. Below are a trio of evening shoes. At the top is a black satin and silver kid, distinguished by a narrow bar of diamanté inset in the strap, available for 54s. 9d.; and the half brocade and half crêpe-de-Chine shoe below costs 36s. 9d. Behind is a well-cut Court shoe in black satin, designed with the new "tab" which can carry a buckle if desired. These are 29s. 9d. the pair. A catalogue illustrating many other useful models can be obtained post free on request.

Quiet Shopping Lunches.

We shall soon be in the midst of the Christmas shopping rush, when hundreds of people seem to make for the same restaurant at the same time for the welcome respite of lunch. The ideal haven is a quiet spot where there is elbow-room between the tables and where a quiet rest is possible to restore one's energy. Both peace and plenty are to be found always in the attractive little Court House Restaurant recently opened in Marylebone Lane, which runs at the side of Marshall and Snelgrove's, in Oxford Street. It is a delightful old house reconstructed, but, in spite of modern equipment, maintaining the old atmosphere. The rooms are spacious and comfortable in the good old-fashioned way, and the windows have been made with the old-fashioned "roundels" in the glass which make the room invisible from the outside. On the ground floor, although the tables are wide apart, over a hundred people can be seated. A five-course lunch can be obtained for 3s., or there is a goodly choice à la carte. There are cellars downstairs dating back to the time of Jack Sheppard, who is said to have hidden there. Now they contain a store of good wines, which can be obtained on request. Upstairs, there is a charming ball-room or concert-room which can be hired privately at a moderate charge, which includes the use of dressing-rooms and a well-furnished lounge. Dance suppers can also be arranged in the restaurant in connection with the dance upstairs. The restaurant, by the way, is open until six every day in the ordinary course of events.



A charming afternoon frock of black marocain with green and white trimmings, and an evening dress of figured black ninon printed in alternate bands of gold brocade and flowers, from Gorrings, in the Buckingham Palace Road, S.W.



These attractive shoes for day and evening come from Manfields, of 170, Regent Street, W. The moccasins are in blue and gold, and the sports shoes in willow and reptile. On the right are three variations of the fashionable satin shoe completed with diamanté and brocade. Behind is a Court shoe with the new buckle-tab.

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INKS, PAPER, AND PENCILS; AND THE CRIMINAL INVESTIGATOR.

(Continued from Page 980.)

with certainty that a letter, a note, or a document which may be a forgery was written only some hours, or, on the contrary, several years, previously; that the ink was of a kind manufactured by a certain firm; and that the paper is of such-and-such a type. Wills, assignments, letters containing threats—all manner of things may become incontrovertible evidence against a malefactor because the paper and the ink can be traced to their source, or similar substances found in his possession. Only recently a piece of paper which had been used as a gun-wad was identified as having been torn from a postcard, and the mutilated card was found in the pocket of a poacher. This trifle completed the chain of proof, and deprived the man of his liberty for twenty years.

The photographs on page 980 show the appearance (tremendously magnified) of several kinds of paper. That made of cotton is composed of narrow regular filaments, curving right or left. These threads are transparent and have a characteristic hem at the edges, caused by a cavity known as the lumen. Linen (flax) fibres are round or polygonal; the central hollow is narrow but its dimensions are regular. The threads of jute are short and very pointed; the sections are transparent and free from opaque knots; the surface is alternately broad or narrow. Chloro-iodine of zinc will cause these fibres to become a violet-blue. Fine cellulose varies according to whether it was made from the spring or the autumn growth. Spring fibres are long, broad, twisted, and thin, with rounded, bevelled ends. The autumn growth is broad, much thicker, and striped, with pointed ends. Poplar cellulose has very short fibres ending in long points. They are hollow, and the extremities open. The threads of straw are thin and cylindrical, and can be coloured blue if bleached, or yellow if not. Alfa is always comma-shaped. Manilla hemp reveals long, thick, jagged filaments, which become pink under the influence of chloro-iodine of zinc.

I have already described some of the methods of forgers. These specialists, when they have bleached out or erased a word or a phrase, reconstruct the ragged surface of the paper. It is pretty certain that they will be compelled to use a thin flake of wet

paper for this purpose, and differences in the two papers not only reveal the fraud, but the composition of the paper used by the forger may become a valuable indication. It may be that he has found a certain kind eminently suitable to his purpose; therefore when, again and again, the microscope reveals the same molecular structure, this is not only proof that he has committed more than one forgery, but it may lead the police to him. Frequently mere micrographic analysis is not sufficient, and the composition of the paper is definitely ascertained by reactants. The following, by Sillinger, is the most sensitive. Two solutions are prepared:

Dist. Water	-	-	10 c.c.	} I.
(N.O.) $^{2}\text{Ca}^{2}\text{N}^{2}\text{O}$	-	-	20 grammes	
H ^{2}O	-	-	18 grammes	} II.
K I	-	-	1 "	
I	-	-	0.20 "	

Three cubic centimetres of the first solution are added to the second, which must be preserved in a yellow glass bottle. Paper fibres tested with this give the following results: Jute and hydraulic wood pulp become yellow; bleached pine cellulose, a dainty pink; unbleached pine cellulose, light yellow; poplar cellulose, violet-blue; alfa and straw, blue; rags, orange-pink; hemp treated with iodine and sulphuric acid becomes green. Thus the colour reaction added to the microscopic examination makes the identification of a paper absolutely certain.

There was a case recently which demonstrates clearly how modern laboratory experts assist the police to solve a mystery which twenty years ago would have been considered hopeless. The body of a man was discovered lying on the shore of a little island in the Mediterranean after a terrible storm. Identification was impossible, because the body had been in the water several weeks and had been terribly mangled by constant pounding against the rocky shore. Nevertheless, the pathologists found traces of arsenic in the viscera. There was just a chance that it was only suicide; but the police inclined to the theory that a crime had been committed. Whilst examining the ragged clothing, they discovered a sodden, discoloured sheet of paper which had slipped into the lining of the jacket through a hole in an inside pocket. Although the salt water in which it had been immersed so long had eaten away all traces of writing, the shape and

size indicated that it had once been a letter. The precious sheet was laid on a piece of glass and a solution of hydrochloric acid and water was passed over the surface with a soft camel's-hair brush. Then the process was repeated with a saturated solution of ferrocyanide of potassium. This caused the bleached writing to appear again in blue, because the iron (SO^{+}Fe) present in most inks sinks into the pores of writing paper, and by exposure to the atmospheric oxygen becomes insoluble. The first treatment of the surface with hydrochloric acid rendered this residue of iron more sensitive to the action of the ferrocyanide, which then combined with the minute traces and formed Prussian-blue.

When this reaction had been obtained, the letter was well rinsed with pure water, blotted, and slowly dried. Photographic plates sensitive to blue were then used under an appropriate colour-screen, and the resulting prints gave a clear, readable message. It was an assignation to a house situated in an ill-famed part of Toulon. The name of the street and number were given, and the letter—which, furthermore, contained threats and a demand for money, was signed with a woman's name. The investigation now progressed rapidly. The mangled body was discovered to be that of an ex-naval officer who had mysteriously disappeared. The woman and her accomplices were traced, and it was proved that the victim had been murdered and thrown into the sea with a heavy weight attached by a rope. But for the storm, and the action of the salt water on the rope and flesh, it might never have come to the surface. The criminals were utterly dumbfounded when photographs of the letter were produced. This letter had led to a bitter quarrel between the victim and the woman who had enticed him to the house. It had fluttered to the floor when he had collapsed, writhing in pain, after absorbing the poison she had mixed with his drink, and one of the woman's accomplices picked it up and stuffed it into his own pocket, intending to destroy it later. He and two other ruffians, who had waited in another room for their signal, had then despoiled the dying man, taken his clothes away, and, in order to make identification, as they thought, impossible should the body ever come to the surface, had dressed him in trousers and a jacket belonging to one of them. By an irony of fate, they unwittingly used the very jacket into which the fatal letter had been thrust. The victim's clothes had then been burnt, and with them, as they

(Continued overleaf.)



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*Can he escape
the toils of
Circumstance
with life and
Worthington
intact-----*

*See next week's thirst
raising instalment*

Worthington



International
Production



(Continued.)

thought, all traces of their crime. It seems incredible that so fragile a thing as a letter cannot be utterly destroyed by long immersion in salt water or by fire. But so it is. Even a burnt letter can be photographed and read.

In the same manner as that used in the case of paper, the composition of inks and the time which has elapsed since words were written can be determined with absolute precision, as I hope to show in another article; but, besides the various commercial inks, there are the chemical solutions, often used by criminals, which only become visible when the right reactant is applied. These secret inks are all based on chemical affinities and are countless. Some of those frequently employed are: Salicylic acid, 1% solution; resorcin, 1% solution; phenic acid, 1% solution; and benzoic acid, 1% solution.

A message written with any of these fluids between the lines of an innocent letter is invisible when dry. The apparently empty spaces having been sponged with a 1% solution of perchloride of iron, the first substance gives clear blue-green writing; the second, blue; resorcin, red; and the benzoic acid, pink. Even antipyrine makes excellent invisible ink, a fact of which convicts were not slow to take advantage when formerly this drug could be obtained from the medical officer as a cure for sick-headaches. I am afraid that aspirin, which is acetyl-salicylic acid, can be used in the same manner, but in England, at least, the special blue tint of prison letter-paper makes the use of invisible ink impossible. Beta-naphthol is often employed abroad, for, although invisible, it only needs sugar and water to bring out a secret message in brilliant red.

A very clever trick has been invented lately in America. I dare not give the formula, but a cheque or an agreement signed with a certain chemical ink, which can be carried in a fountain-pen, appears to be normal at the time. The criminal who intends to swindle people by means of this ink carries in his vest pocket a tin containing a tiny sponge soaked in another solution. Whilst feigning to blot his signature, he dabs this sponge over it before pressing down the blotting-paper. Twenty-four hours later nothing is left of the writing thus treated. Fortunately, the experts have already discovered a method whereby, if used within a month, it can again be revealed.

THE WORLD OF MUSIC.

THE BERLIN PHILHARMONIC, AND OTHERS.

THE visit of the Berlin Philharmonic Orchestra has set everybody interested in music in London talking. The English musical public, as distinct from English musicians and a section of the Press, had no doubts whatever about the orchestra. They had had no doubts since they heard it on the first memorable visit about a year ago; so much so that all seats for the three concerts in London were sold long before the first concert, although no programmes had been announced. It was quite enough that it was to be the Berlin Philharmonic Orchestra, and that Furtwängler was to conduct. Now this is really an astonishing phenomenon, and it is useless to try to ascribe it—as some critics have done—to mere snobbery. Snobbery in music is not so powerful that it can fill the Albert Hall once and the Queen's Hall twice in four days.

The fact is that we have a large appreciative musical audience in London, and the reception of the Berlin Philharmonic Orchestra here was a testimony to our inherent good taste, because no serious musician, however bigoted and prejudiced against German musicians, could maintain that the Berlin Orchestra was not superior to any English orchestra. Its superiority is so marked that it does not require any extreme degree of musical perception to be aware of it. Nor, on the other hand, are its superior qualities merely technical or routine. A great deal has been written of the discipline of the Berlin orchestra. Certainly it is well disciplined; that is a *sine qua non* of a good orchestra, and one ought to be able to take it for granted. Unfortunately, in this country we cannot take it for granted, because we haven't got a really well-disciplined orchestra, although we have many orchestras that play mechanically.

I was taken to task by a colleague some time ago for describing the B.B.C. symphony orchestra as a collection of robots, on the ground that one of the defects of this orchestra was its lack of discipline. But I did not mean to suggest that it was over-disciplined in the drill-sergeant sense. I meant that the players played without life and expression, half-automatically. This is an entirely different point. Discipline, real discipline, is only possible with a highly intelligent and sensitive body of men; and the more

intelligent and sensitive they are as individuals, the higher degree of corporate discipline they will be able to achieve. Nor does the achievement of such discipline in any way reduce their vitality or flexibility. If it does, it is the wrong sort of discipline.

The Berlin Philharmonic Orchestra has a far better *ensemble* than any of our orchestras, and this is due, in the first place, to perhaps a slight superiority in the individual players. I would not say that we had not got as good players in our orchestras as in the Berlin orchestra, because our best players are very good; but the Berlin orchestra's general level is higher; it may not contain better players than some of our men, but it certainly does not contain such bad players as some of our men. Our orchestras are lax in this respect, and admit members who are not up to the requisite standard. No amount of bluff can disguise this fact from any perceptive musician.

Further, our London orchestras are very badly led. I wonder how many of those who heard the Berlin Philharmonic Orchestra on its last visit noticed the superb leading of the strings. Take, for example, the 'cellists. The first 'cellist was a superb musician, and the way he led his 'cellos was remarkable. With such leadership we had the soprano and the alto and bass strings playing "up" to one another in the way that the members of a well-organised, highly disciplined, and intelligent Rugger team combine; but, of course, to a far higher and more complicated degree than that expected from any game-player.

But it must not be forgotten what the Berlin orchestra owed to its conductor. Herr Furtwängler may appear at a first hearing to be lacking in certain magnetic qualities. He may even strike one at the beginning as phlegmatic; but I should like to quote here Mr. Desmond MacCarthy's words on the late Lord Oxford: "I was an Asquith man long before I knew him, and I remember what attracted me when, on his appointment to the Premiership, the papers were discussing as his 'one defect,' his lack of magnetism, that it was precisely that that attracted me. I have no confidence in the steady sagacity of the so-called magnetic."

This applies perfectly to Furtwängler. He has an extraordinarily steady musical sagacity, and one

(Continued overleaf.)

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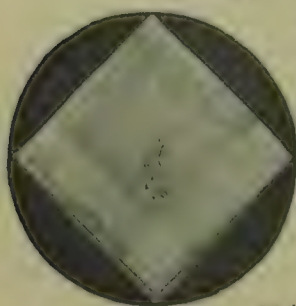
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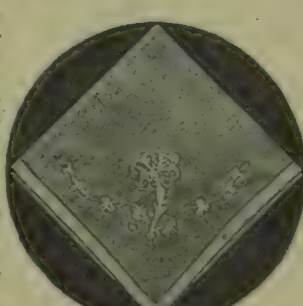
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(Continued.)

soon discovers that his unimpressive, phlegmatic demeanour is not the behaviour of a dull, insensitive musician, but the mask of a highly intelligent, very sensitive musician. His performances are not merely massive, well thought out, serious, and finely proportioned, but they are also full of light and shade, delicately balanced and sensitively phrased. A great portion of the credit for the fine performances which the Berlin Philharmonic Orchestra gave here must therefore be ascribed to Furtwängler himself; and the fact that the orchestra has now had the advantage of playing under Furtwängler for some time must also be remembered.

I am told that some years ago the Berlin Philharmonic Orchestra was very inferior to its present state. It had sunk into a third-rate, apathetic body of players, when the Dutch conductor, Willem Mengelberg, visited Berlin with his famous Amsterdam Orchestra, and this made such an impression that the critics and musicians of Berlin woke up to the fact that the Berlin Orchestra was not what it should be, and its reformation took place from that time. I hope something similar will happen here, and that it will not be long before we have in London at least one orchestra which can stand a fair comparison with such Continental orchestras as the Berlin Philharmonic and the Vienna Philharmonic. But that happy state of affairs will never be achieved by that misguided pseudo-patriotism which closes its eyes to our own defects and pretends that things are other than they are. We have had in the years since the war far too much indiscriminate praising of British music. Naturally, we are all anxious that British musicians shall be encouraged, and that music should flourish in this country. But the best way to achieve this is to insist upon the best, and not to make one standard (and that a lower one!) for ourselves, while having another standard for the foreigner.

It is also a great pity that we are dependent for the visits of such orchestras as the Berlin

Philharmonic upon the enterprise of individual impresarios. After all, we have a Royal Philharmonic Society, which has had a great tradition, is one of the oldest institutions of its kind in the world, and which exists to further the cause of music. It is the duty of this institution surely to invite such famous foreign orchestras as the Berlin Philharmonic, the Vienna Philharmonic, and the best Paris orchestra to come over here and give our musicians, students, and general public an opportunity to hear them. It ought to be a part of the regular duty of our Royal Philharmonic Society to arrange exchange visits between English and foreign orchestras; but, unfortunately, the Royal Philharmonic Society does not even possess a permanent orchestra of its own. It really has nothing to offer in exchange. This is a lamentable state of things, and one that ought to be remedied. The Royal Philharmonic Society needs a thorough reorganisation, so that it can take the same honourable and respected place in the world of music that our Royal Society does in the world of science. But to achieve this it needs men of vision and enterprise, and the English musical world at the moment does not seem to possess such men.

The Hallé Orchestra, which I heard recently playing under Sir Hamilton Harty, seemed to have a little more life in it than our London orchestras; but Sir Hamilton Harty, although a gifted musician, lacks the massive power and architectonic sense of Furtwängler. But we need not despair of our English musicians. We have got the raw material, but what we lack still is the discipline and integrity.

Music is still regarded by its professors in England and by the public in too dilettante a fashion. It is not yet realised that it is a profession as serious, as difficult, and as responsible as the law or medicine. A gradual change is coming, and when we learn to treat music with complete seriousness, we shall then produce first-rate musicians in plenty.—W. J. TURNER.

OLD CHESTS AND COFFERS.

(Continued from Page 978.)

compare it with the "Brussels Carpet" of to-day, in this respect), the foreign competition was heavy enough to call for a measure of what we should now call "safeguarding," enacted by Richard III. in 1483. Too great stress must not, however, be laid on this fact. The British carpenters and carvers who made the rood-screens, bench-ends, and pulpits of the fifteenth and early sixteenth century were quite capable of producing chests and coffers of a quality at least as high as that of their foreign competitors, and even a design with a Continental flavour is anything but conclusive evidence that the work was done overseas. We have been, in the past, by far too modest in this respect. The tide of informed opinion has now turned; but it is still worth while to ask that, in cases of doubt, the burden of proof of foreign origin should lie on those who claim it, and that the debate should not start with a presumption decrying the powers of our own people.

Reference has been made to the use of iron bands to strengthen the early trunks. In the thirteenth century, smiths were already taking advantage of the decorative opportunities thus provided; and examples exist in which the woodwork is reinforced with fine scrolls and other ornament. In the Treasurer's Inventory at Salisbury Cathedral (A.D. 1214-1222), two iron-bound chests (or arks) are mentioned—*archa una ferro ligata bene*, and another *in thesauris*. In the fourteenth century and later, this device became customary for receptacles of the more important treasures, the chests, sometimes with domed tops, being heavily and closely cross-banded with iron. Lock-plates and keys also were often beautifully shaped. From this point, it was easy to progress to the iron chest, with no wood in its construction—the fore-runner of the modern safe; but the only examples of substantial size so far noted by the writer are of Flemish construction.



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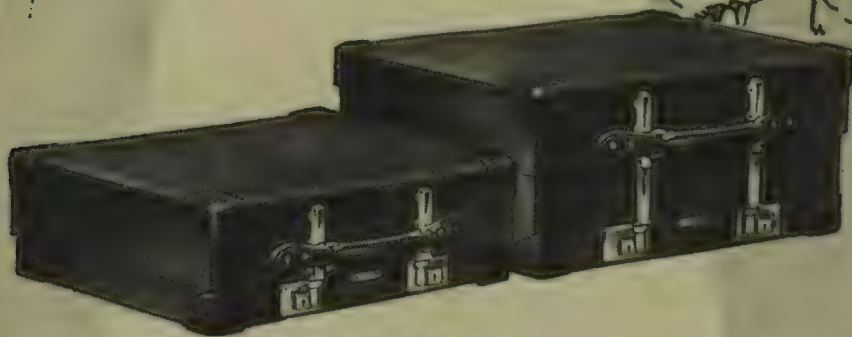
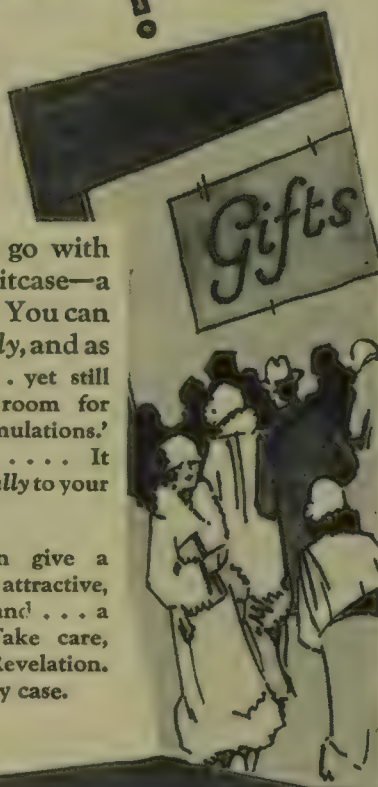
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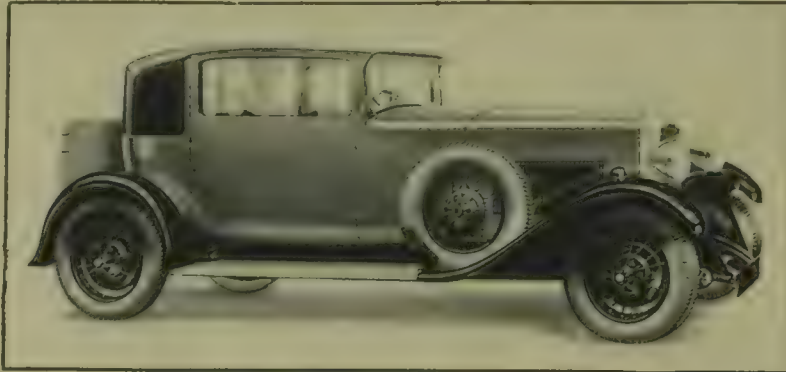
A CAR FOR THE CLIMATES OF THE EMPIRE—THE ROVER COUPÉ.

A MONTH or so ago I was moved in this column to a certain degree of enthusiasm by the new coachwork displayed at the Motor Show—perhaps I should say about the real improvements achieved in familiar types of bodywork. It seemed to me then, merely upon a necessarily hurried and often superficial examination of the exhibits, that things generally were far more promising than they had ever been before in the coachbuilding world. Bodies looked as if they were more comfortable, lighter, roomier, better built (this especially), and designed by people who had at last really begun to study the needs of the man who travels fast and far, and not of his remote ancestor who suffered road-travel discomforts the tale of which was incisely outlined a few weeks ago by Lord Coventry in his illuminating article on the coaching days.

1929—the
Bodymaker's
Awakening.

Since I wrote those impressions I have had several opportunities of driving in various forms of the latest bodywork, and so far I see no reason for revising my opinion that 1929 will, or should, be remembered as

the year in which, at long last, the coachbuilder had realised that a real motor-car is not composed of two parts—a chassis and a body—only remotely related to each other, but is a definite entity. It has been brought home to him, after many years, that, so long as the most important thing about a car is how it goes, and not where you sit, he must plan his



OUR "CAR OF THE WEEK": THE 1929 TWO-LITRE SIX-CYLINDER ROVER—A SPORTSMAN'S COUPÉ, PRICED AT £425, A "MOST ATTRACTIVE CAR."

work to suit the ideas of the engine and chassis makers, and not expect them to pander to him. And he has learned that an attitude of lofty indifference leads nowhere—except, possibly, to Carey Street.

The Better Saloon.

I have driven some delightful cars of every kind, from the extremely expensive and generally desirable to the extraordinarily cheap and sometimes tempting, since that Motor Show, and I have booked appointments for some time ahead to drive others. I have driven and been driven in saloons which are not only warm and dry, but draughtless. This is a great achievement. Ask the candid owner of any saloon if it is not. I have also, but not so often, driven and been driven in cars which combine those three essentials with the one I prize higher than them all—unhampered outlook on four sides, with a bit at the back thrown in. And if you feel impelled to deplore my lack of mathematical education because I seem to imagine there are more than four sides to a rectangle—e.g., the plan of a motor-car as at present constructed—I shall remind you that the thing has a roof, and is therefore a cube, in some sort.

The Rover Coupé.

One of the best examples of the sort of car which gives you warmth in winter, air always (if you want it), draughts never, shade in summer, and a 75% outlook, is the new "Sportsman's" coupé supplied on the six-cylinder two-litre and four-cylinder 10-h.p. Rovers. This is just about the most comfortable two-seater I have yet seen. Officially, and also in point of fact, it is a "chummy" four-seated coupé, but I prefer to regard it as an uncommonly successful two-seater rather than as a "near-four." Two of you, with a third occasionally, will travel in real luxury. Four of you can travel—but not in the same way.

For the Empire's Climates.

This most attractive car, to whose lures I fell an immediate victim (they are really beautiful), is much more interesting, however, because of its air-and-light-and-view qualities than because of its seating accommodation. The latter is very cleverly arranged, but it is the folding roof which makes the car one of the best-designed of the year. A really closed car, apparently perfectly "solid" in every direction, fit to carry you through the choicest examples of the Empire's worst climates, which can be opened out, while in motion, so that you can see everything there is to be seen on, say, an Alpine pass, as if you were driving a genuine tourer, and can be closed again within a minute, is a car for what I may be allowed, wildly, to describe as our multitudinous seas—or the shores they wash.

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The Rover coupé (I do not admire the epithet "sportsman") is as near an approach to the long-sought "all-climate" car as I have ever heard of, at a reasonable price. It is an honest closed car, with "occasionally comfortable" seats for two behind (wells are sunk in the floor, for extra leg-room); it is an honest open coupé; and whether you are two, three, or four, the best motor-trunk I have ever seen, sold as part of a standard equipment, should suffice for your needs over at least a generous week-end. You are equipped for the climates of the world, you sit in great comfort, you carry a generous amount of luggage—and you can see the things you have come to see.

There is no change of importance in the two-litre chassis I tried. I thought it had improved in smoothness of engine-running, and I was sure that its brakes were better. This is saying a good deal, as the Rover brakes for the past year or two have been excellent. The gear-change, thanks to the pliable action of the plate clutch, is as good as you will ever be likely to find with a three-speed gear-box. You can change up and down between top and second swiftly and noiselessly. I liked the action of the springs and of the steering, and I was decidedly impressed with the road-holding. It is a very "roadworthy" car. It costs £425, for the two-litre 16-h.p. six-cylinder.

JOHN PRIOLEAU.

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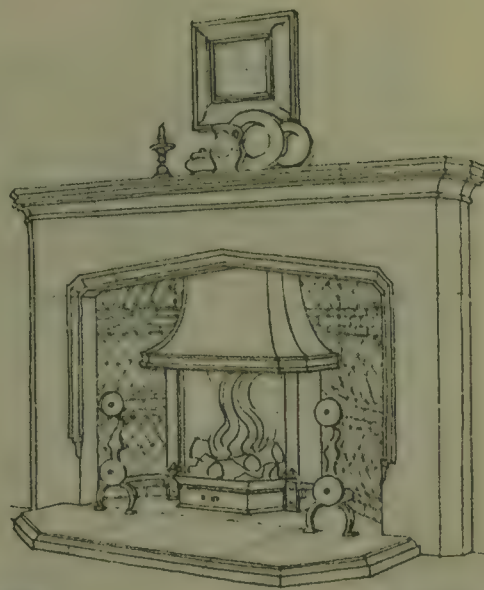
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By Commander G. C. E. HAMPTON.

IT has been stated that the best way to cure a leaky boat is to place her on the sale list; from that moment—according to those whose business it becomes to sell her—she has never made a drop of water in her life. The novice in search of a second-hand boat should, therefore, go warily and obtain the services of a marine surveyor whom he trusts to survey the vessel and submit a written report which should contain a valuation of it. There are many second-hand boats advertised in papers such as the *Motor Boat*, amongst which good bargains can be found, or, alternatively, the matter can be placed in the hands of a motor-boat agent.

Though some owners of boats ask prices far in excess of their proper value, the novice should remember that a well-built vessel depreciates at a slow rate, and, if well looked after, will last a lifetime; comparisons with second-hand motor-cars, therefore, do not apply. The late autumn and winter are the seasons to buy both new and second-hand boats, and on no account should the matter be delayed till the spring, when prices rise and boat-yards are too busy to carry out any little alterations which may be required. My advice to the novice is, therefore, to buy his boat now and use this winter as the fitting-out period.

A fascinating and inexpensive way to acquire a motor-cruiser is to buy an ex-naval hull or ship's lifeboat from one of the firms who deal in them, and to convert it as required. These hulls are built to very high specifications, as they have to meet the Admiralty or Board of Trade requirements; they can be obtained

in many sizes up to 52 ft. long. For large owner-driven motor-cruisers I like the 40-ft. naval hulls built of teak, which have a beam of 11 ft., and can be converted into family boats with two double-berth cabins, a saloon, bath-room, and domestic offices. They are very seaworthy, provided the details of the conversion are worked out by an expert who knows how much ballast is required. The ballasting is an important matter, for it must be remembered that both naval and lifeboat hulls are designed to

If fitted with a keel these hulls make very fair sailing vessels. There are many other hulls of like origin suitable for conversion, amongst which the 23-ft. ship's lifeboat is very popular. Several firms specialise in the conversion of this class, which sells, when completed as depicted in the photograph, for about £200. For this sum a new Amanco engine can be fitted; it is a reliable little plant, much used by fishing-boats, and is built up of Ford parts, so spares are always easy to obtain. The accommodation in a 23-ft. class is, of

course, limited, but it affords ample space for two persons to sleep and make their toilet. The fittings are plain, in order to keep the price low; but individual tastes will always be studied by boat-yards in this respect; it is wonderful what a difference a few pots of N. and H. varnish make in the cabins at very small expense. There is nothing to prevent the amateur carpenter from doing his own conversion work, but it is not easy, and consultation with a boat-builder is advisable.

Second-hand car engines are installed in many converted boats, especially Ford engines. This practice sometimes saves expense, but great care should be exercised over the choice of engine, for not all are suitable. Car engines are not built to be rolled about at sea and cooled with salt water. Though the novice may think otherwise, they seldom have such hard work to perform as those fitted in boats, and the consequences, if they fail, may not be so serious. Even the best of them requires conversion, as do

the hulls; so once again I advise recourse to a specialist before a decision is made on the type of power plant to be employed.

It is regretted that in last week's article the Kermath engine was on several occasions referred to as the Kenneth engine.



A VERY POPULAR TYPE OF HULL FOR CONVERSION PURPOSES: A 23-FT. SHIP'S LIFEBOAT MADE INTO A MOTOR-CRUISER.

This craft, a 23-ft. ship's lifeboat, was converted into a motor-cruiser by Messrs. Fox and Son, of Ipswich. An 8-10-h.p. Amanco engine is fitted, and gives a speed of $7\frac{1}{2}$ knots, or slightly over 8 miles an hour.

carry large numbers of people, and that with no one in them they float high out of the water. In order to afford sufficient head-room in the cabins when they are converted into motor-cruisers, the sides are built up; and to compensate for this extra top-hamper they must be "settled down" in the water with ballast.

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CHRISTMAS DINNER - GIVING.

By JESSIE J. WILLIAMS, M.C.A.

WE have come to the eve of the month when Christmas greets us, and for weeks beforehand preparation for this great family festival occupies our minds and we find it none too early now to make certain arrangements. Happy are they who can make their way at Yuletide to the country house where the traditions of the season are well kept up, and where



SHOWING THE VOGUE FOR SHIP MODELS IN TABLE-LIGHTING IS THIS LITTLE REPLICA OF THE "SANTA MARIA" ELECTRICALLY FITTED AS A TABLE LAMP—A NOVELTY AT DEBENHAM AND FREEBODY'S.

there is a general "Christmassy" atmosphere. It is a season associated with hospitality, and in our plans for the Christmas dinner table a good deal of taste is called for.

Christmas dinners have changed since the days when Charles Dickens lived, and wrote much round the subject of the family reunion. Then dinner à la Russe was unknown; everything was put on the table at once, and the festive board groaned with its load of good cheer, for more ponderous dishes and a greater variety of wines were served than is now the custom. But, however widely the actual dinner of to-day differs from that of the Victorian age, housekeepers of both periods are in agreement in one particular—in their love of beautiful linen. A lovely table-cloth, oft-times of their own spinning, was a feature of the Christmas dinner-table in our grandmothers' time; but it is certain that their sincere admiration would have gone forth for the fine double damask linen of Messrs. Robinson and Cleaver (such as is pictured on page 995), which science places in the hands of the modern housewife.

Pretty and ingenious designs for the folding of the napkins to match can be indulged in; the satin-like damask, by means of many folds, turns, and twists, being made into the shape of fans, ships and boats, caps, flowers, and birds. The French take the credit of having first introduced the art of folding napkins, long before we adopted it on this side.

A truly Christmas and artistic mode of central table-lighting is effected by the model ship *Santa Maria*, (illustrated above) one of many pretty novelties shown by Messrs. Debenham and Freebody as special Christmas gifts. It is electrically fitted to light inside, and its presence at the feast will not only bestow a beautiful scheme of lighting, but it will bring a thought of the universality of Christmas, and how all the world over people are celebrating the Feast of the Nativity. If you would keep to the true Christmas colours in the flowers chosen, give preference to red poinsettias, geraniums, and lachenalia with its pretty stems and bell-like blooms having



a touch of green at the base. Then there are carnations and red anemones; for white flowers, Roman hyacinths, gardenias, azaleas and white bavar-dias, and chrysanthemums. Christmas would not be Christmas without crackers, and there are beauties this year to add brightness to the table.

GOOD THINGS FOR CHRISTMAS BAKING.

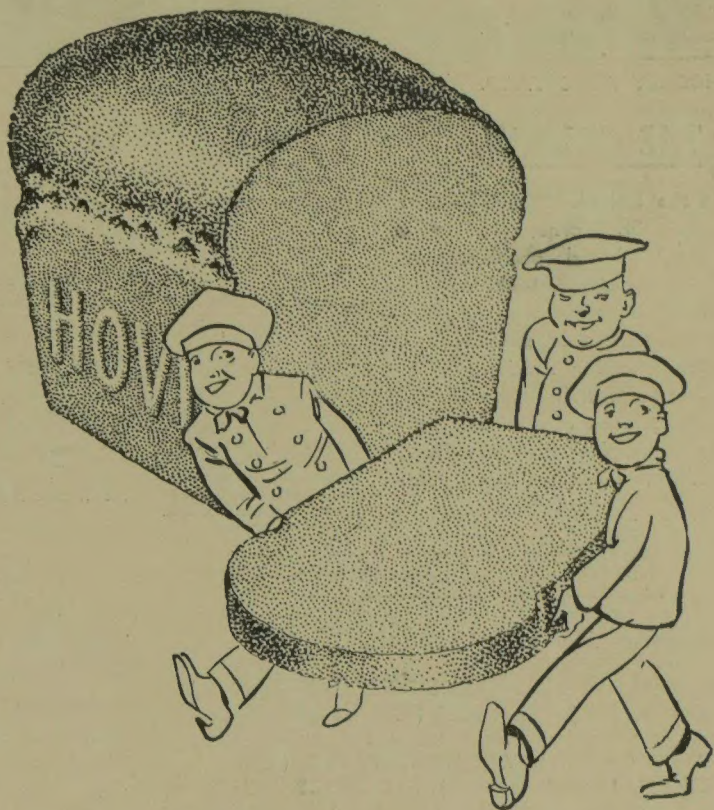
Perhaps the very jolliest week of the whole year lies between Christmas and New Year, when the children are home from school, and when it behoves the head of every household to give particular thought to her special party. There is something about a Christmas tea-table with its gay cake for centrepiece that appeals to all, old and young alike. The refreshments for a children's party should be nourishing as well as light and pleasing to the eye, for while a pretty dish always appeals to juvenile taste, children have very much of the epicure in them. Their tastes are unspoiled and unerring. You will be a very popular hostess indeed if you see to it that Hovis flour is used in the making of Christmas gingerbreads and cakes, and that Hovis bread is used in the making of the variety of sandwiches needed. Without going too deeply into the reason why this germ flour is so excellent, it is enough to point out that it is the flour of the best flavour, because it is rich in protein and fat, and as such it will be taken for granted that it is used in all the recipes that follow.

To take sandwiches first. Endless are the delicious fillings—sweet as well as savoury—that can be used between well-buttered Hovis slices. Potted chicken or turkey, hard-boiled eggs, or three or four tablespoonfuls of finely minced beef moistened with thick brown sauce, are all desirable. A great joy are those made as follows: Put a pound of stoned dates through a mincer. Add the juice of a sweet orange and a squeeze of lemon-juice. Rub all to a paste and use as directed.

The Dutch have long been famous for their gingerbread, and if good old Queen Caroline, who took much interest in this delicacy, could taste it as it may be made to-day, she would doubtless be surprised at its improvement. Take one and a quarter pounds of Hovis, two teaspoonfuls of good baking powder, half a pound of treacle, three ounces of brown sugar, seven ounces of butter, one ounce of ground ginger, two eggs, a gill of milk, two ounces each of blanched sweet almonds and shredded candied peel. Mix all the dry ingredients and warm together the butter and treacle. Stir the warmed butter, etc., into the dry materials, and then add the beaten eggs and the milk. Bake in a Yorkshire-pudding tin.

The generations in a family merge in tastes at Christmas time: mothers and daughters, fathers and sons, all enjoy a slice of a pudding made from

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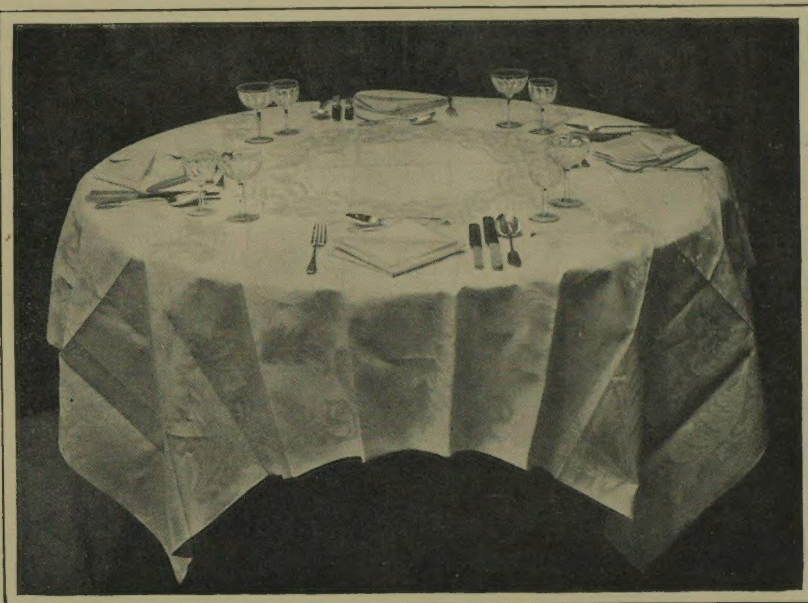
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the following directions: Take three ounces each of suet, mixed fruit (currants and sultanas) and sugar, six ounces of crumbs made from Hovis bread, a teaspoonful of baking powder, one egg, a little milk, and a little finely chopped candied peel. After mixing the dry ingredients, moisten them with beaten egg and milk. Put the mixture into a well-greased basin, twist a piece of greased paper on top, and steam for two hours.

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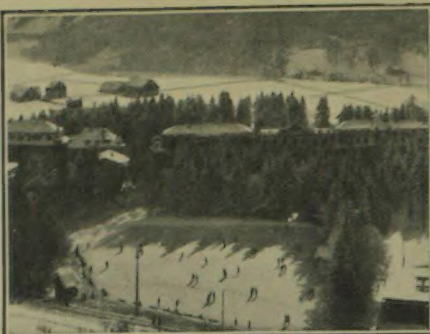
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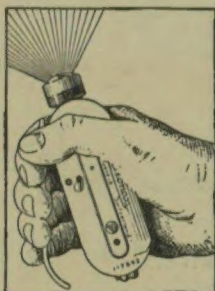
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